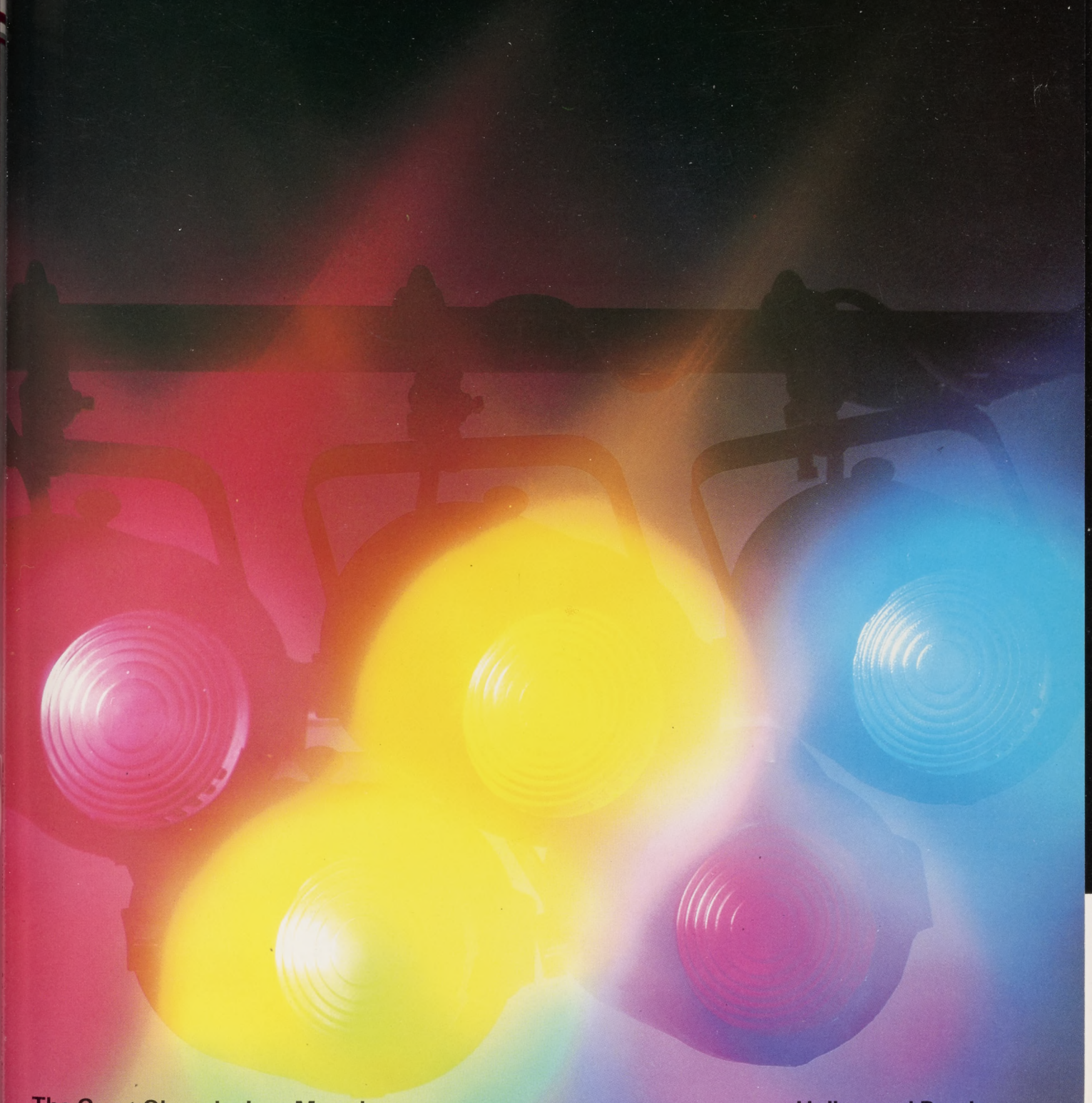
Olympic **Arts Festival**

Performing Arts Network

Los Angeles, June 1 – August 12, 1984



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Wednesday, January 16, 1985 / 8:00
JEAN-PIERRE RAMPAL flute

Thursday, February 14, 1985 / 8:00
THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI music director, conductor

Wednesday, March 6, 1985 / 8:00
ANDRES SEGOVIA guitar

Thursday, April 25, 1985 / 8:00
TREGER/WATTS DUO
CHARLES TREGER violin / ANDRE WATTS piano

Saturday, May 4, 1985 / 8:30
LEONTYNE PRICE soprano

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KLAUS TENNSTEDT music director, conductor

Wednesday, February 13, 1985 / 8:00
THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI music director, conductor

Sunday, February 24, 1985 / 8:00
BERLIN RADIO SYMPHONY
RICCARDO CHAILLY conductor
SCHLOMO MINTZ violin soloist

Thursday, March 7, 1985 / 8:00
THE ROYAL PHILHARMONIC
YEHUDI MENUHIN conductor

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PIANO SERIES

Tuesday, October 30, 1984 / 8:00
RUDOLF FIRKUSNY

Wednesday, November 7, 1984 / 8:00
STEPHEN BISHOP-KOVACEVICH

Wednesday, December 12, 1984 / 8:00
ALDO CICCOLINI

Sunday, January 20, 1985 / 8:00
ANDRE WATTS

Wednesday, February 27, 1985 / 8:00
ANNIE FISCHER

Wednesday, March 13, 1985 / 8:00
ALEXIS WEISSENBERG

Sunday, April 21, 1985 / 8:00
HORACIO GUTIERREZ

Thursday, May 9, 1985 / 8:00
MALCOLM BILSON fortepiano

Thursday, June 13, 1985 / 8:00
1985 VAN CLIBURN COMPETITION WINNER

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PROGRAMS SUBJECT TO CHANGE

STARS OF OPERA SERIES

Tuesday, September 25, 1984 / 8:00
MONTSERRAT CABALLE soprano

Saturday, November 3, 1984 / 8:30
PILAR LORENGAR soprano

Thursday, November 15, 1984 / 8:00
JUDITH BLEGEN soprano
HAKAN HAGEGARD baritone

Sunday, February 17, 1985 / 8:00
DAME JANET BAKER mezzo-soprano

Sunday, March 3, 1985 / 8:00
JESSYE NORMAN soprano

Saturday, March 23, 1985 / 8:30
MARGARET PRICE soprano

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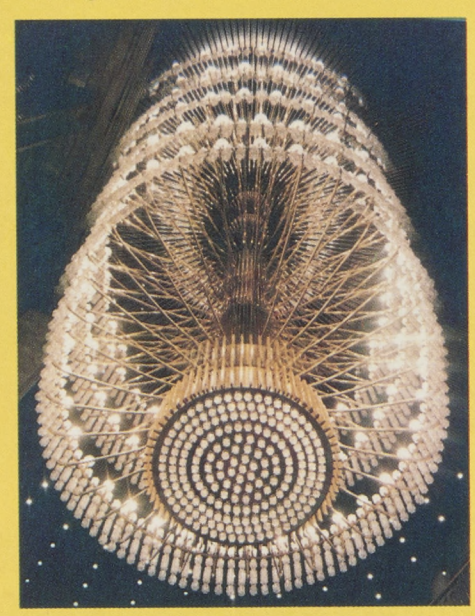
Subscription Prices (6 Events): $100, $95, $90



STRING VIRTUOSI SERIES

Sunday, October 21, 1984 / 8:00
MSTISLAV ROSTROPOVICH cello

Sunday, November 11, 1984 / 8:00
NATHAN MILSTEIN violin

Sunday, January 27, 1985 / 8:00
CHO-LIANG LIN violin

Sunday, April 14, 1985 / 8:00
VLADIMIR SPIVAKOV violin

Sunday, April 28, 1985 / 8:00
TREGER/WATTS DUO
CHARLES TREGER violin / ANDRE WATTS piano

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Subscription Prices (5 Events): $75, $70, $65

KEYBOARD POPS SERIES

Thursday, November 1, 1984 / 8:00
PETER NERO piano

Wednesday, November 28, 1984 / 8:00
DON SHIRLEY TRIO

Wednesday, April 24, 1985 / 8:00
THE GEORGE SHEARING DUO
George Shearing, piano / Don Thompson, bass

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CHAMBER MUSIC SERIES

Tuesday, October 2, 1984 / 8:00
BEAUX ARTS TRIO

Thursday, November 8, 1984 / 8:00
GUARNERI STRING QUARTET

Thursday, February 21, 1985 / 8:00
FITZWILLIAM STRING QUARTET

Tuesday, March 12, 1985 / 8:00
AMADEUS QUARTET

Thursday, April 18, 1985 / 8:00
SUK TRIO

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Subscription Prices (5 Events): $50, $45, $40

INTERNATIONAL CHAMBER ORCHESTRA SERIES

Thursday, October 4, 1984 / 8:00
BERLINER KAMMERMUSIK ENSEMBLE
23 members of the Berlin Philharmonic

Tuesday, November 13, 1984 / 8:00
ORCHESTRA OF THE 18TH CENTURY
FRANS BRUEGGEN conductor

Thursday, March 14, 1985 / 8:00
MOZARTEUM ORCHESTRA OF SALZBURG HANS GRAF music director

Thursday, March 21, 1985 / 8:00
ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD conductor

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Subscription Prices (4 Events): $55, $52, $50

FESTIVAL OF EARLY MUSIC

Tuesday, November 27, 1984 / 8:00
NEW YORK BAROQUE DANCE CO. and CONCERT ROYAL ENSEMBLE

Tuesday, February 26, 1985 / 8:00
THE DELLER CONSORT

Tuesday, April 16, 1985 / 8:00
ENSEMBLE FOR EARLY MUSIC in THE PLAY OF DANIEL

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Subscription Prices (3 Events): $30, $27, $25

GUITAR SERIES

Sunday, September 23, 1984 / 8:00
SABICAS

Sunday, November 4, 1984 / 8:00
EDUARDO FERNANDEZ

Wednesday, November 14, 1984 / 8:00
CHRISTOPHER PARKENING

Sunday, March 31, 1985 / 8:00
SERGIO & ODAIR ASSAD

Wednesday, April 17, 1985 / 8:00
NARCISO YEPES
NICANOR ZABALETA harp

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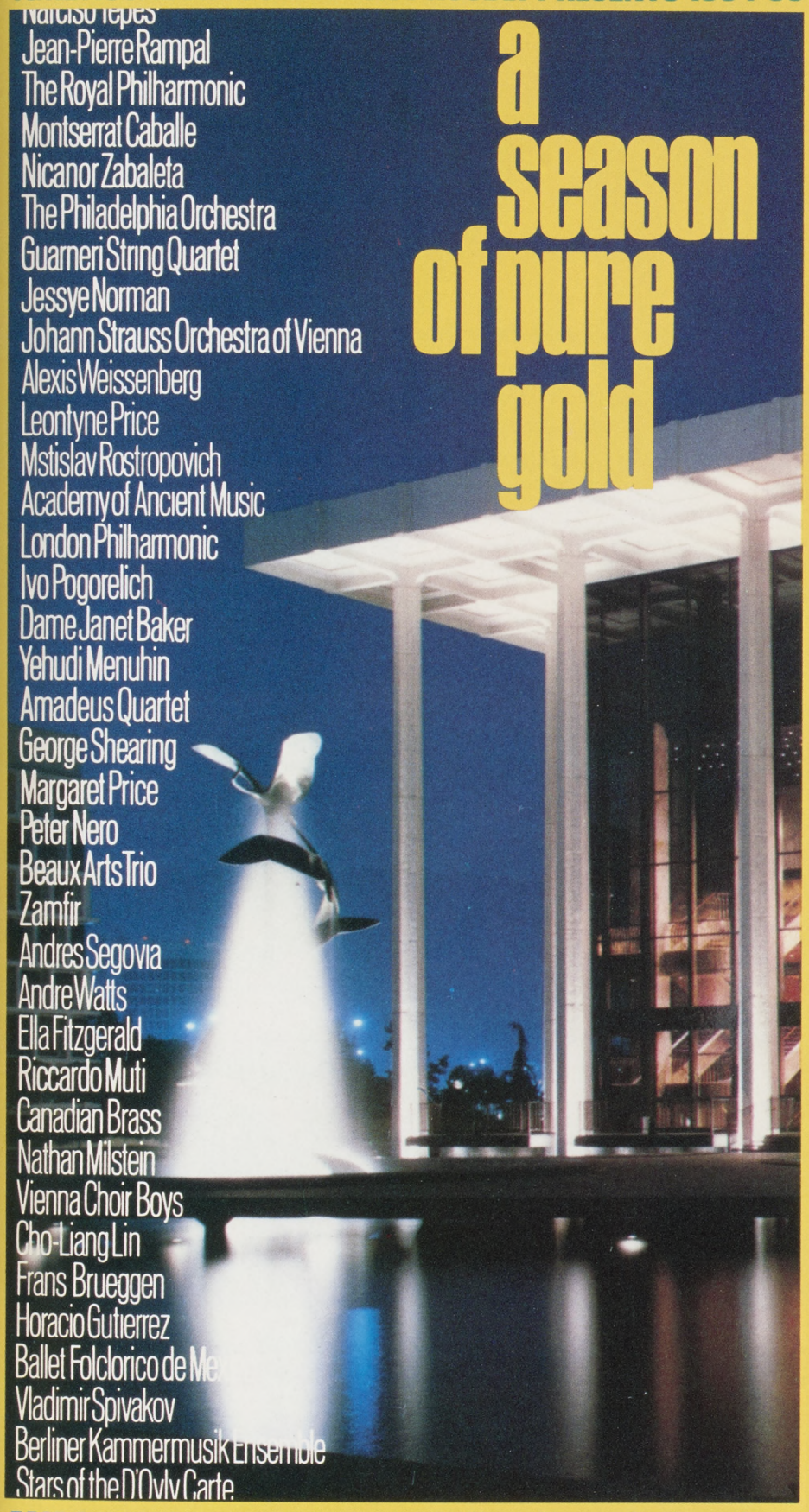

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SERIES A

Sunday, October 28, 1984 / 8:00
THE BEST OF GILBERT & SULLIVAN
Stars of the D'Oyly Carte Opera Company

Sunday, December 2, 1984 / 8:00
THE KLEZMORIM

Sunday, February 10, 1985 / 8:00
THE VIENNA CHOIR BOYS

Saturday, March 9, 1985 / 8:30
MAX MORATH QUINTET
"Pop!! Goes The Music"

SERIES B

Saturday, November 17, 1984 / 8:30
LARRY ELGART IN HOOKED ON SWING
with His Manhattan Swing Orchestra

Thursday, January 31, 1985 / 8:00
BALLET FOLCLORICO NACIONAL DE MEXICO

Saturday, February 23, 1985 / 8:30
THE CANADIAN BRASS

Sunday, March 17, 1985 / 8:00
GHEORGHE ZAMFIR panflute and ensemble

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FOOTLIGHT SERIES

3 Sat Evenings—Series A / 3 Sun Matinees—Series B

Sat, Sept 29, 1984 / 8:30 & Sun, Sept 30, 1984 / 2:00
JOHANN STRAUSS ORCHESTRA OF VIENNA KURT VOSS conductor

Sat, Dec 8, 1984 / 8:30 & Sun, Dec 9, 1984 / 2:00
Opera A La Carte in Gilbert and Sullivan's
H.M.S. PINAFORE
Fully-staged with orchestra

Sat, Feb 2, 1985 / 8:30 & Sun, Feb 3, 1984 / 2:00
BALLET FOLCLORICO NACIONAL DE MEXICO

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MOSTLY BIG BANDS SERIES

5 Tues Evenings—Series A / 5 Wed Evenings—Series B

Tues, Sept 18 & Wed, Sept 19, 1984 / 8:00
ELLA FITZGERALD
with The Paul Smith Trio

Tues, Nov 20 & Wed, Nov 21, 1984 / 8:00
FRANKIE LAINE with LES BROWN
and The Band of Renown

Tues, Dec 4 & Wed, Dec 5, 1984 / 8:00
A SALUTE TO SWING
Teddy Wilson, Red Norvo, Benny Carter, Louie Bellson, Remo Palmier, George Duvuvier

Tues, Feb 5 & Wed, Feb 6, 1985 / 8:00
BIG BAND CAVALCADE
John Gary, Fran Warren, The Original King Sisters, Alvino Rey & His Orchestra

Tues, March 26 & Wed, March 27, 1985 / 8:00
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starring JOE WILLIAMS with the COUNT BASIE ORCHESTRA

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OLYMPIC ARTS FESTIVAL EDITION OF PERFORMING ARTS MAGAZINE

ARTS
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Olympic Arts Festival Los Angeles 1984

June 1 – August 12, 1984

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Performing Arts Network
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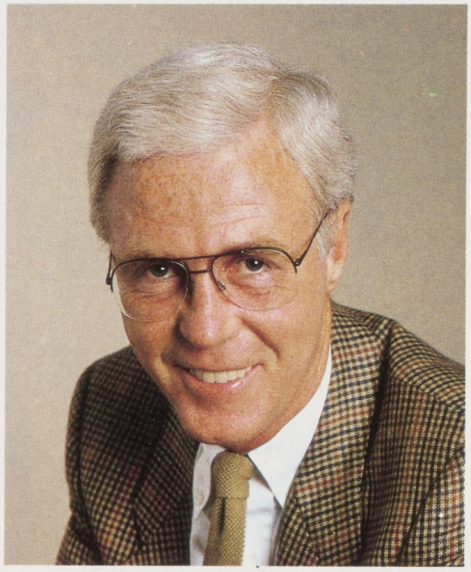
LAOOC 1984 FILM BY FUJI/PHOTOGRAPHY PAUL SLAUGHTER



Welcome to the 1984 Olympic Arts Festival, a unique festival of the visual and performing arts unlike any other ever staged in the United States. It has taken more than three years of planning, travel and negotiation to create the Festival.

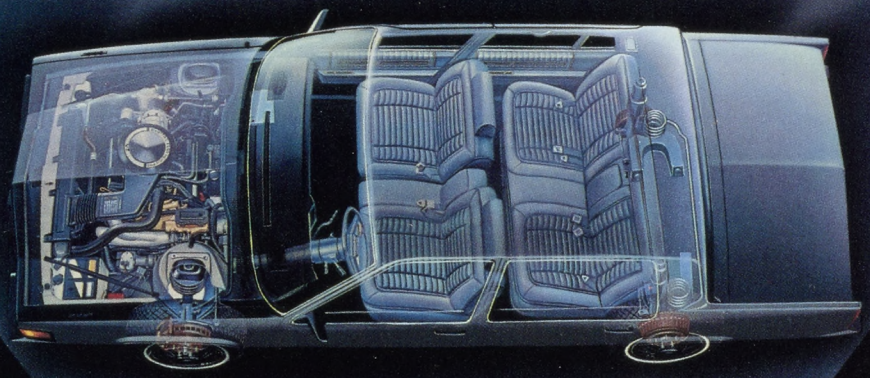
Although this publication is devoted primarily to the performing arts—some 400 performances by 75 companies from 18 countries—there are, in addition, more than 20 smaller displays, mini-festivals and major arts exhibitions in the Olympic Arts Festival. We have included a complete calendar of all Festival performances and attractions, to suggest the cultural diversity of the Festival and to entice festival-goers to try new and unfamiliar experiences.

The Festival is designed to unfold before you like a series of surprises. You may not like everything, but just as certainly, you are sure to discover something new and exciting to embrace with enthusiasm. Expect the unexpected and you will not be disappointed.

Without the artistic freedom guaranteed by the Los Angeles Olympic Organizing Committee and the support of the Festival's official sponsor, Times Mirror, the Festival could not have become the richly diverse—and affordable—entity it is. And, without the unusual dedication and exceptional hard work of the Festival staff and more than 400 volunteers, there would have been no festival at all. Their collective devotion and individual commitment to the pursuit of excellence has created a Festival unique in Olympic history, and, we hope, unique in your experience.

Robert J. Fitzpatrick
Director, Olympic Arts Festival

LET'S GET IT TOGETHER...BUCKLE UP.



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As Mayor of Los Angeles, it is with great pleasure that I welcome you to the Olympic Arts Festival, the cultural component of the 1984 Olympic Games.

The Olympic Arts Festival is a celebration of the cultural diversity and international flavor of Los Angeles. From La Plaza de la Raza to the Music Center, from the Craft and Folk Art Museum to our outstanding new Museum of Contemporary Art, the talents of international artists as well as local performers will be showcased. We will have the finest in the world of music, dance, film, art, and special exhibitions located at these excellent cultural facilities.

The Olympic Arts Festival ranks alongside the most famous arts festivals in the world, and I am proud to say that we are bringing this Festival here at no expense to local taxpayers. Through the generous support of the Times Mirror Company, a long time corporate citizen of Los Angeles, we are able to present this outstanding event without using government funds. I am grateful to the Times Mirror Company, and to all the Olympic sponsors who have helped to make the 1984 Olympics financially possible.

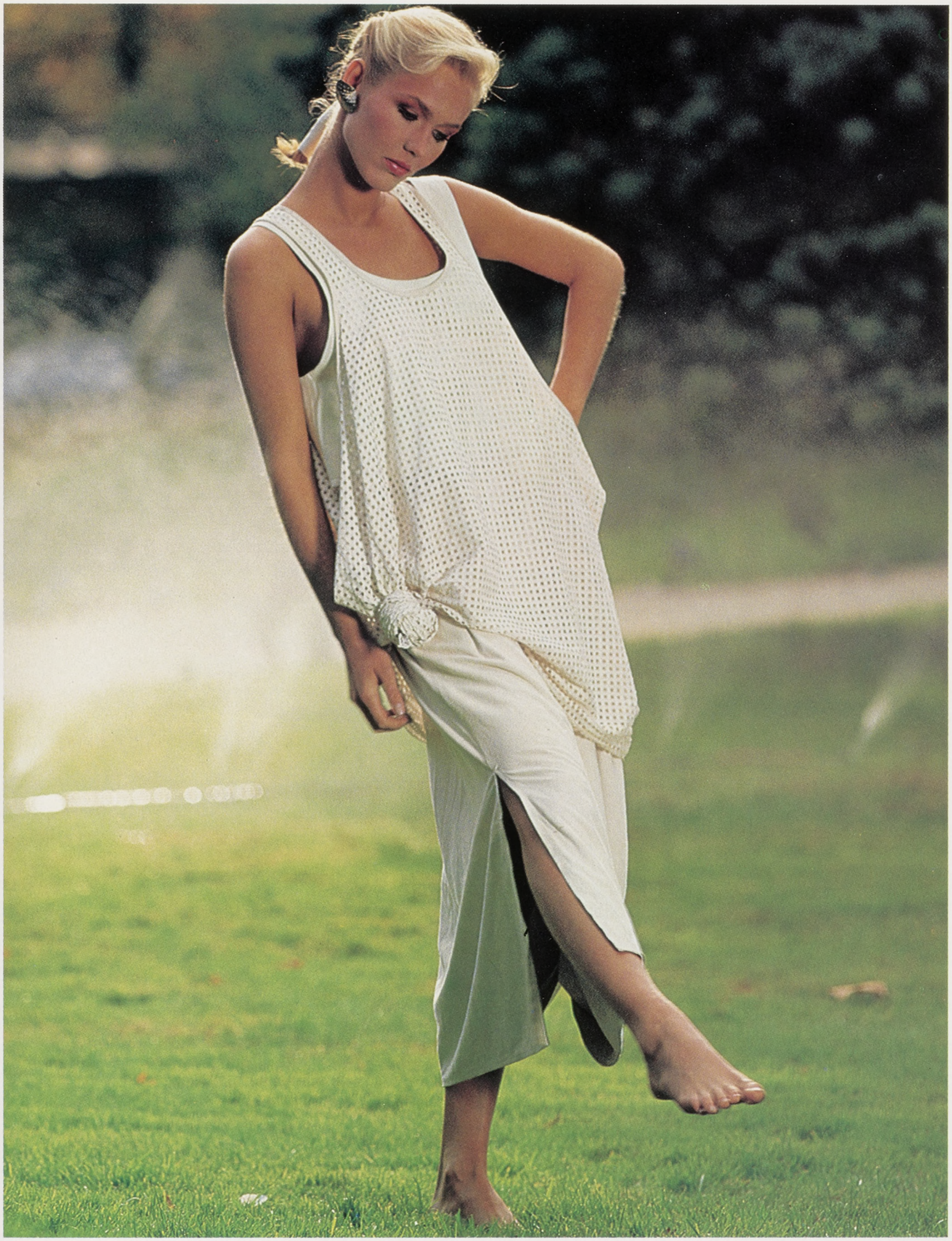
I hope that the legacies left by the Olympic Arts Festival will include an expanded audience for the arts in Los Angeles, and a permanent link between local arts groups and international troupes. I also hope that we can bring many of these fine performers back in 1985 and in successive years for future arts festivals.

I appreciate your interest in the arts in Los Angeles. It is my hope that in the spirit of international friendship, the Games of the XXIIIrd Olympiad and the Olympic Arts Festival will be an exciting and rewarding experience for all participants—an experience worthy of the Olympic tradition.

Sincerely,

Tom Bradley

Tom Bradley
Mayor



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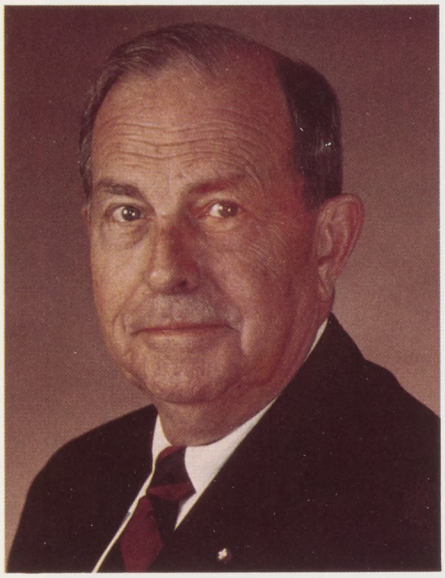
LINA LEE

BEVERLY HILLS NEW YORK



Los Angeles, the quintessential 20th century city, has come of age as a cosmopolitan cultural center. Attributable to the in-migration of thousands of people from hundreds of cultures and thanks to the infusion of talent, energy, and resources associated with successive waves of westward movement in the United States, a cultural explosion has occurred within Los Angeles during the last quarter century.

Many of the cultural institutions which enrich and define the lives of Southern Californians did not exist 25 years ago: the Music Center, the County Museum of Art, the Getty Museum, the Norton Simon Museum, the Museum of Contemporary Art, the Craft & Folk Art Museum, the Terrace Theatre complex in Long Beach, and numerous theatre companies in Los Angeles; the South Coast Repertory Theatre, the Newport Harbor Art Museum, and the new performing arts center now under construction in Orange County.

Not surprisingly, these institutions reflect a creativity generated by diversity. Our art forms—from traditional to avant-garde—spring from the cultures of our people as adapted in the context of contemporary Los Angeles.

The Olympic Arts Festival, a culmination of these trends, crystallizes this legacy. Festival performers from 18 nations and from cities throughout the United States will add their talent to the Los Angeles mix. The impact of the Festival on its audience will be profound. The juxtaposition of cultures, the concentration of performances, the range of artistic expression will educate, enlighten and enrich everyone who participates.

Our arts institutions have been similarly broadened and strengthened by the Festival itself and by the process of creating it. The 48 Southern California-based co-producers contacted their colleagues, potential Festival performers from all over the world, extending their reach, establishing their presence internationally, expanding their vision.

Part of the process and part of the event, Los Angeles' local institutions will provide a ripple effect: the impact of the Olympic Arts Festival on their art will reverberate here for many years.

The visual symbols of the Festival will remind us of the importance of the arts before and during the 1984 Olympic Games. This joyous marriage is reflected in Robert Graham's monumental sculpture, "Olympic Gateway," positioned prominently in front of the Los Angeles Memorial Coliseum, the legacy of the 1932 Olympic Games. It is reflected also in poster form, executed by 16 artists whose unique visions are literal and abstract expressions of joy, whimsy, courage and grace.

It is reflected in freeway murals. Tucked away in East Los Angeles, Venice Beach and even the Tujunga Wash, Los Angeles' murals have come center stage, adorning our freeways, reminding us of our multicultural heritage.

The Times Mirror Company believes the arts belong to everyone. This belief is the cornerstone of our support for the Olympic Arts Festival. We take great pride in the legacy of the Festival, confident that the future holds even greater promise and fulfillment for the arts in Southern California.

Franklin D. Murphy
Times Mirror Company

T-U-R-B-B-B-B-O

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MAJOR MOTION FROM NISSAN

NISSAN

Mounting an arts festival of this scale is a bit like putting together a jigsaw puzzle when the pieces keep changing size. It takes more than one set of eyes and many pairs of hands to keep track.

For that reason, some of the most capable hands in the Los Angeles art community were asked for assistance: MaryAnn Bonino of KUSC-FM; Gordon Davidson of the Mark Taper Forum; Ernest Fleischmann of the Los Angeles Philharmonic Association; Thomas Wachtell of the Music Center Opera Association; Frans van Rossum of the California Institute of the Arts; and Bella Lewitzky of the Dance Gallery. Their mandate as Festival co-producers was to do what they do best.

That may sound simple, but, in reality, it amounted to asking very busy people to conjure up extra hours where none existed, in short, to shoulder an additional load of administrative detail that would dismay even the most committed workaholic. They all agreed, and that says a great deal about their commitment to the arts.

The success of their efforts is apparent to all who take part in the Festival, to artists and audiences alike. The true scope of their contributions, however, is known to all too few. In the pages that follow, the drama of their behind-the-scenes experiences in creating a major international arts festival, one uniquely associated with the 1984 Olympic Games, unfolds, sometimes amusing, occasionally traumatic, always fascinating. Taken together, these experiences form a testament to the Festival co-producers' essential artistic inspiration and their uncommon dedication to their respective art forms.

Robert J. Fitzpatrick
Director, Olympic Arts Festival

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Olympic Arts Festival Los Angeles 1984

Capable Partners Responsible for Festival Success

in dance, the dream was there . . .

With a list of countries participating in the Games to choose from, Bella Lewitzky, co-producer of the dance festival, developed philosophies to guide her selections: "First, we wanted to bring the premier companies from those countries whose art is best expressed by dance. Secondly, we wanted to bring companies who had not appeared in Los Angeles. Thirdly, it was important to present dance companies that are descriptive of America."

Lewitzky points out that California is the home of modern dance: Isadora Duncan was born here; Martha Graham grew up here. She feels strongly that the Festival make a "fresh, continuing statement that places California in the center of the dance world."

Working closely with Robert J. Fitzpatrick, director of the Olympic Arts Festival, Lewitzky conducted a "search for excellence" that netted 10 foreign and nine national companies. She also organized nine evenings devoted to California dance.

Once the selections were made, she turned her attention to the huge task of caring for more than 900 dancers. Long accustomed to touring with her own company, Lewitzky knew well the importance of creating a "special ambience for performance."

"The first thing we had to do was make sure that the performing stage was resilient—a special requirement of dancers. We had to make sure that the dancers have access to special foods, because proper diet is important to them, more for health reasons than for weight control.

"We needed to locate eating places close by the theatres. Dancers don't tend to eat before a performance, and they are ravenous afterwards."

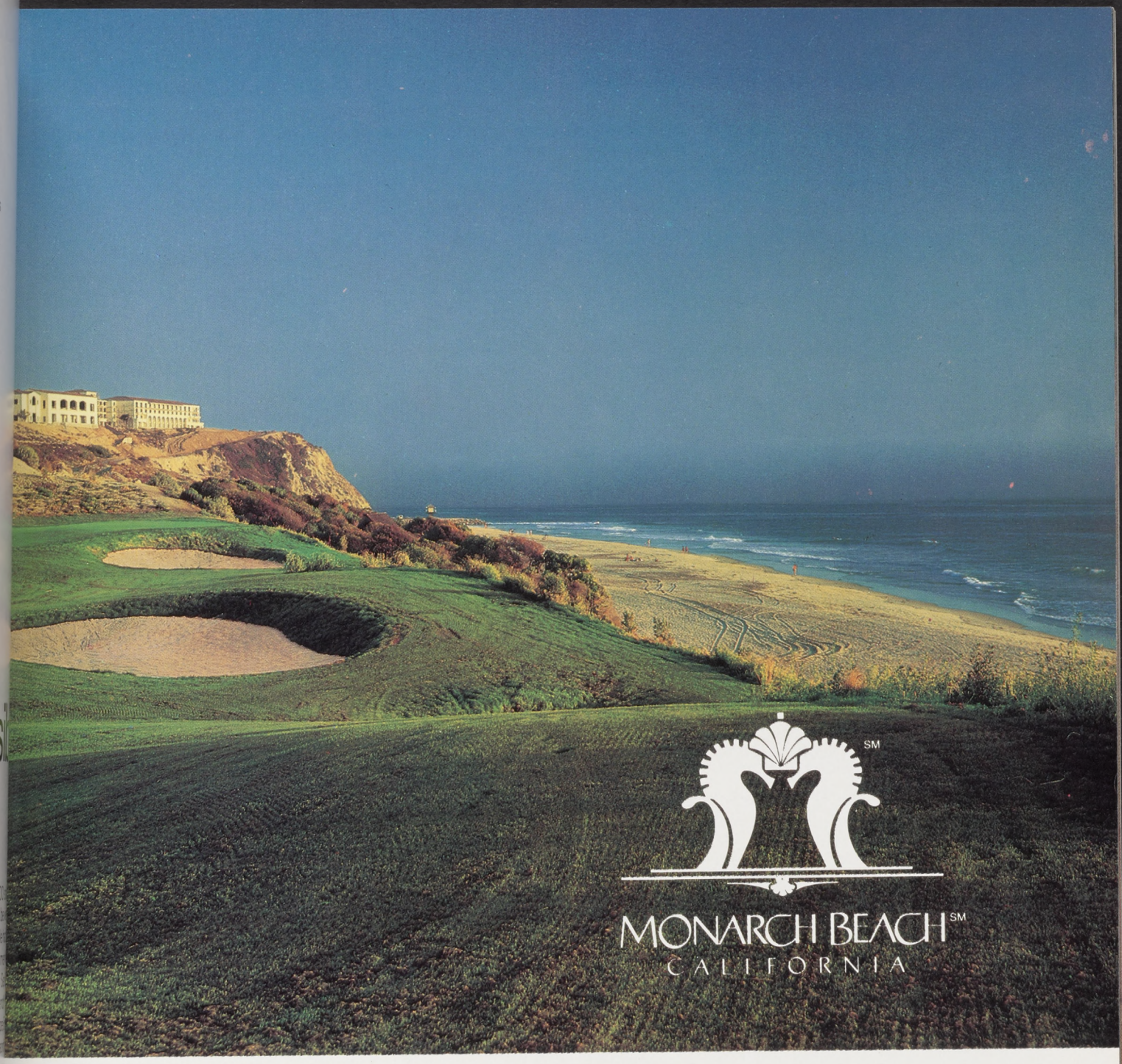
Satisfying some of the more unusual needs of the dance companies fell to Darlene Neel, executive director of the Dance Gallery. "For Pina Bausch Wuppertaler Tanztheater, we had to find 1,200 gallons of fall leaves—in June! We had to locate 600 square yards of grass that's going to be watered during the performances. We had to figure out how to suspend four men from outside the Music Center for Sankaijuku. And we had to find a friendly goose who likes dancers for Groupe Emile Dubois. The Festival is an extraordinary, terrifying, and exciting experience."

It is the out-of-the-ordinary, Lewitzky agrees, that tests one's capacity, resources, and ingenuity.

Despite the challenges, Lewitzky and Neel eagerly welcome the opportunity to make California a major showcase for dance: "The dream was there," Neel concludes, "but we never anticipated its realization on such a grand scale."

theatre . . . remarkable in depth and breadth

"We are all in for an extraordinary time," predicts Gordon Davidson, artistic director of Centre Theatre Group/Mark Taper Forum and co-producer of



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the theatre component of the Olympic Arts Festival. "We are poised at a wonderful moment to share our work with the world and the world's work with us, and we will be forever changed by this experience."

From the intelligent interpretations of the Royal Shakespeare Company to the visual artistry of Kantor's Cricot 2, the theatre festival offers a stunning range of dramatic creativity. Thirty companies from 13 countries are taking part. Davidson describes them as "the best of the best."

From Shakespeare to circus, from improvisation to Greek tragedy, the theatre festival is designed to offer something for everyone—and that something is both innovation and originality in concept and production. "We tried to give a broad profile of theatre," Davidson notes, "from the smallest company to the largest. I think the festival is remarkable in terms of its breadth and depth."

The planning and production of the theatre festival would take three years and consume thousands of man-hours. Robert J. Fitzpatrick, Director of the Olympic Arts Festival, sought the assistance of Davidson, Madeline Puzo and all of the Centre Theatre Group/Mark Taper Forum staff.

"I wanted the visiting companies to have savvy, professional counterparts, here in Los Angeles, responding to every need," Fitzpatrick says. "Our partnership with the Taper ensures the highest level of professional competence."

The first step for Davidson and his staff was to collect information about various companies. "We had to make sure that we had cast our net out far enough; then we had to nail down key representatives. Since touring is not a natural phenomenon for many theatre troupes, getting together materials for the productions occupied hundred of hours."

From mosquito nets for Japan's Waseda Sho-Gekijo troupe to a revolving stage for productions of the American Repertory Theatre, the theatre team copes with the specialized demands of 30 companies and 144 opening and closings. John DeSantis, Kathleen Gavin, Peter Schneider, and Brian Wyatt functioned as Davidson's field generals—working with the theatre companies, the Taper, and the arts festival staff.

The companies were encouraged to send delegations to Los Angeles: "It really helps when they can visualize their show in the house in which it will be performed," Wyatt notes. "If they have any questions, we can get answers on the spot."

The production of three troupes—France's Le Theatre du Soleil, the Epidaurus Festival Productions from Greece, and Kantor's Cricot 2—needed more space than traditional theatres can provide. It was up to John DeSantis to create a performing space on the former Desilu soundstage in Hollywood. Working within the bare interior, DeSantis and his crew installed wall hangings, scaffolding, a new lighting system and seats. The festival seating is movable and will change configuration with each performing company. DeSantis describes the undertaking as the most design fun he has had.

"We are trying not to compromise," says Davidson. "We spent a lot of time considering how the actors will look in their performing space. Creating the right atmosphere for performance is important."

Even more important, Davidson recognizes, is creating the "right atmosphere" for the audience: "I will not consider the Festival a success until the smallest and least-known company has sold out. Our job is to let everyone know that they should want to see everything. They should want to take a chance."

world class opera . . . and concerts under the stars

"This is a huge, international, glittering event." That is how Thomas Wachtell, President of the Music Center Opera Association, describes The Royal Opera of Covent Garden's first visit to the United States.

"We want very much to present world-class opera in Los Angeles and we are indebted to the Los Angeles Olympic Organizing Committee for helping us to realize this dream."

"Mounting three Royal Opera productions in Los Angeles is a costly venture," according to Suzanne Sty, Administrative Director of the Music Center Opera Association. "We agreed to shoulder most of the financial burden, assisted by the generous contributions of a consortium of sponsors."

The Los Angeles Philharmonic Association is coordinating production of The Royal Opera's 11 performances. A new production of Puccini's *Turandot* is receiving its world premiere at the Dorothy Chandler Pavilion before being presented in London, the first new production to be premiered abroad by the company.

Rehearsals begin at the Music Center eight days prior to opening night. "That's more than adequate time for an existing production," notes Rebecca Rickman of the Los Angeles Philharmonic Association, "but it is tight for a new production."

Ernest Fleischmann, the Philharmonic's Executive Director, concurs with Rickman's evaluation, but notes, "We are dealing with a totally professional company, a great stage at the Chandler Pavilion, and a great crew. My staff is doing an incredible job. We're not only producing the Royal Opera, but more events than in any previous summer at the Hollywood Bowl."

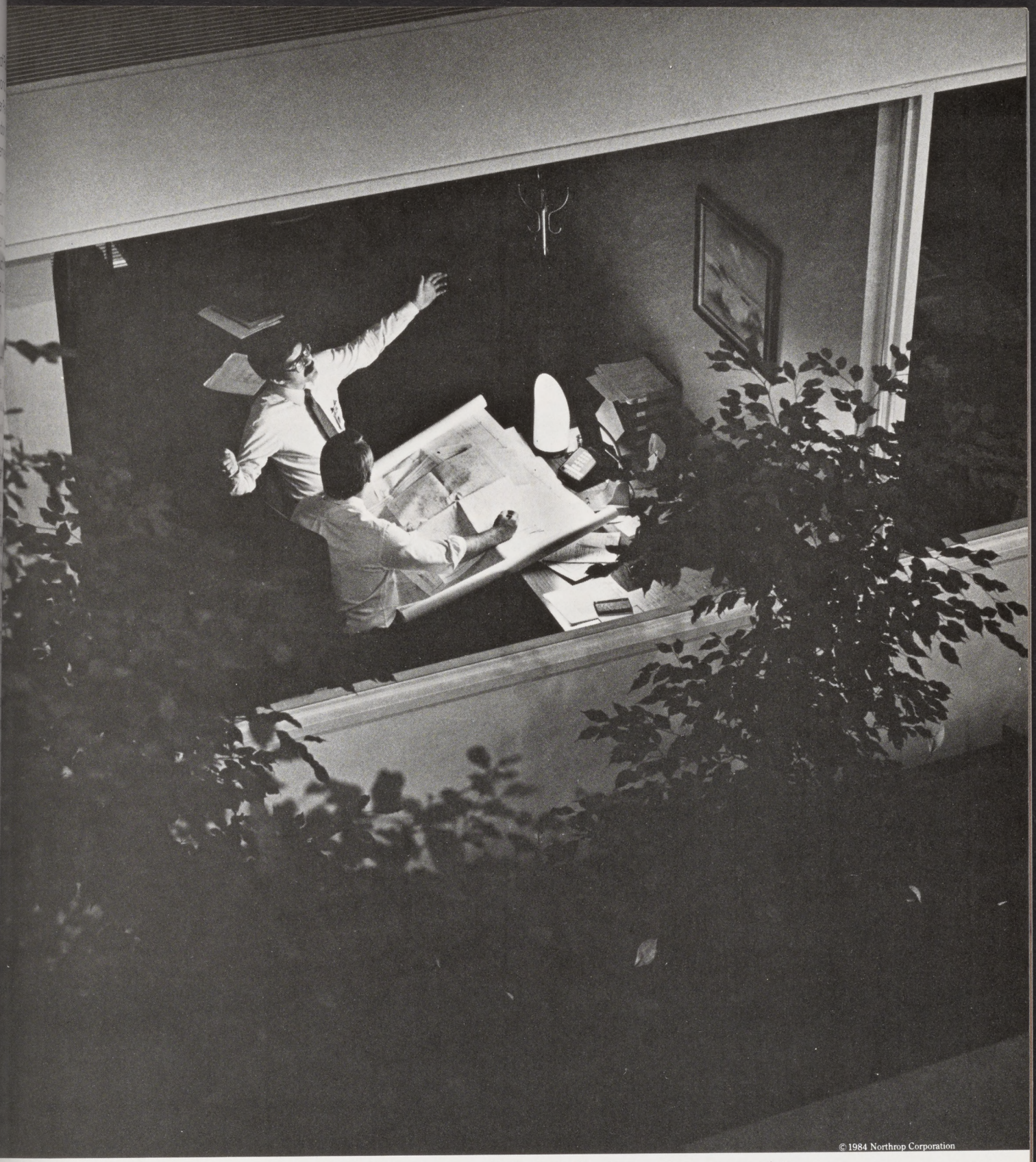
The Los Angeles Philharmonic and the Royal Opera enjoy a close working relationship stemming from a joint production of *Falstaff* presented at the Chandler Pavilion in 1982. But this time, the entire company of The Royal Opera is coming—enough cast members, crew and instruments to fill a jumbo jet.

"The real challenges are the logistics, the care, feeding, and transportation of 300 people," says Fleischmann. "That and satisfying the strange predilections of some of the performers."

The Royal Opera's request that the Pavilion's orchestra pit be enlarged prompted rounds of delicate negotiations. Fleischmann recalls that the demand created "a slightly pressured situation." All parties eventually reached agreement, and the alterations were made.

Producing three full-scale operas is an "interesting challenge under any circumstances," Rickman observes, "but most arrangements had to be settled a year in advance of the normal planning schedule because of the Olympics." She was also concerned with protocol and security, because members of the British Royal family planned to be in attendance for the *Turandot* premiere.

Fleischmann remains serenely confi-



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The Philharmonic's Festival events at the Hollywood Bowl include *The Prelude to the Olympics,* featuring tenor Placido Domingo among a stellar roster of soloists, and conductor Michael Tilson Thomas; *Classic Pops at the Bowl,* saluting the classic songs of the American musical theatre by Rodgers, Hart and Hammerstein; an evening of outstanding jazz artists; and a recreation of the 1784 Westminster Abbey commemorative performance of Handel's *Messiah* with a 200-piece orchestra and 300-voice chorus, conducted by Christopher Hogwood.

The regular-season, non-Festival Hollywood Bowl offerings are being called "The Winning Season" in honor of Los Angeles' hosting the Games, and they spotlight winners of prestigious international music competitions.

"wrap the audience in sound that moves around"

Frans van Rossum, dean of the California Institute of the Arts School of Music, inherited his role as co-producer when he came to CalArts in August of 1983. "The idea of the Contemporary Music Festival is to demonstrate how technology and music interact to inspire composers to do works," van Rossum explains, "Producing in this instance is helping composers create their works."

Van Rossum's greatest creative challenge was finding a suitable outdoor setting for Stockhausen's *Sternklang.*

What van Rossum and his staff were looking for was an open park setting (250 meters long by 250 meters wide) that could be secured because costly equipment must be left in place overnight. In addition, the site had to be accessible to concert-goers, yet far enough away from residential areas so that the music would not be considered a disturbance. That's just the beginning. Five groups of four musicians each have to be positioned far enough apart so that the audience can walk among them. It's the composer's intent, van Rossum says, to "wrap the audience in sound that moves around."

Still the musicians have to be able to hear each other. Van Rossum's solution—loudspeakers and walkie-talkies. "They'll be able to monitor their sound and quietly communicate with each other during the performance."

Van Rossum uses a master list to keep track of the staggering amount of technical equipment needed for *Sternklang.* Each group of musicians needs its own audio board and mixer, and each musician must have his own tuner. Sound levels and blends are adjusted constantly and then fed into a central console for further fine-tuning. The "intimate musical experience" that results is relayed to the audience through 21 loudspeakers ringing the site.

"You always get the impression the musicians are doing it, that the music comes from the musicians," van Rossum says. "What the composer wants is a sound that's large and overwhelming, but full—not like a rock concert."

Sternklang, which Stockhausen translates as "starsound," calls for a night sky with visible constellations. Van Rossum can provide the sky, and refuses to worry about the stars. "That," he says, "is up to the gods."

The world premiere of Subotnick's opera *The Double Life of Amphibians* poses a different set of challenges for van Rossum and his crew of CalArts students and faculty. The work is not a traditional opera with a cast of hundreds; it is, rather, a multi-media presentation with state-of-the-art demands. Van Rossum's challenge here is timing and logistics.

"We come in to the Japan America Theatre less than 48 hours before the performance. We must put up sets, install technical equipment, run a sound check and hold a full dress rehearsal in the time allotted."

A festival producer since 1970, van Rossum draws energy from his role as a creative collaborator. Like most artists, he reserves judgment until performances are done. "I won't be satisfied until I see and hear everything."

chamber music . . . maintaining quality in a random universe

"Chamber musicians must exercise the same kind of discipline as team athletes," says MaryAnn Bonino of KUSC-FM, producer of the chamber music festival. "They must have the same mastery of technique, the same feeling for form, the same ensemble sensitivity. We wanted to showcase young performers striving for excellence and achievement similar to the athletes in the Games."

With the exception of two well-established ensembles, the chamber music festival features the winners of three major international competitions.

"We chose the competitions and the competitions selected the winners. In some instances, the appearance at the Festival was part of the prize," explains Bonino, who serves as music professor at Mount St. Mary's College as well as Festival co-producer.

With the selection process seemingly out of her hands, Bonino's job became more complex, not less so.

"We knew we had two well-known string ensembles—the Sequoia Quartet, representing Southern California, and the Guarneri Quartet, representing the United States at large. We knew we would have at least two additional string quartets, because the Banff and Evian competitions were limited to that category."

"We wanted to assemble a diverse chamber music program, so we were very pleased when the Munich Competition offered a prize in the violin-piano duo category. For that same reason, we opted to accept the wind ensemble winners in the Coleman Competition."

As winners were announced over a period of months, Bonino juggled repertoires: variety was important here, too.

Complicating this process was the timing of the competitions. The winners of the Coleman and the Naumburg would not be known until one month before the Festival. But that did not disturb Bonino, who feels it lends "an extra dimension of excitement to the process." As founding director of the Da Camera Society, she has been producing concerts for more than a decade. Putting things together is one of her favorite roles.

"The first priority is excellence. In service of that, a producer has to be both very organized and very flexible," Bonino says. "To maintain quality in a random universe, you have to plan ahead for everything, then be prepared to break all the rules."

Integrating the Chamber Music Festival within the larger context of the Festival called for extraordinary flexibility on Bonino's part. For instance, the Japan America Theatre is a popular Festival site: chamber musicians' rehearsals are scheduled cheek-by-jowl with technical run-throughs for dancers.

Bonino sees the close proximity of dancers and musicians as yet another opportunity for performers in different disciplines to interact. "After all," she says, "this *is* a festival that celebrates all of the arts."

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Dance: America Meets the World

by Anna Kisselgoff

Creativity has been the hallmark of theatrical dance in the 20th century. In this sense, the dance companies selected to appear at the Olympic Arts Festival offer a representative picture of dance in our time.

The accent, in short, is on the new, the innovative and the highly personalized expression of a modern artist—that is, the contemporary choreographer. With this emphasis on the creative, it is not a festival that looks back to the full-evening versions of 19th-century ballet classics such as *The Sleeping Beauty* nor even to the classics of the pioneering repertory of modern-dance in the 1930s and early 1940s.

It is true that tradition will be recalled through the performances of several companies from abroad. The ethnic dances in these groups—as well as in the American folk troupe, Aman—bring alive ancient customs and rites. But even these have been highly theatricalized by a choreographer for stage presentation in an act of creativity. Only the court dances and classical dances that are part of companies such as the Korean National Dance Company and the Bugaku ensemble from Japan may be considered comparable to the 19th-century repertory familiar to ballet-goers. The focus in both instances is on preservation of dances composed in a highly codified and classical idiom.

In our time, the thrust in dance has been toward mold breaking rather than preservation. This is true, by definition, of the still young art form known as modern-dance.

It is also true of 20th-century ballet where great innovators such as George Balanchine have chosen to use the 350-year-old academic idiom of classical ballet and yet to transform the art itself. By emphasizing the expansion of technique and pure-movement values over plot, Balanchine made his ballets as modernist as an abstract painting. As a result, our recent perception of ballet as an autonomous art in which choreography is independent of literary pretext and spectacle stems from Balanchine's objectivist stance. Dance, he taught us, is movement in time and space. The lesson is seen in the signature Balanchine ballets presented at this Festival by the Dance Theatre of Harlem.

Nikolais Dance Theatre

Except for the ethnic troupes, all the companies on view are presenting dances choreographed in our lifetime. The situation in other art forms is very different. There is certainly exciting experimental work in music and theatre throughout the world and this is especially visible in the Festival's smaller groups. But outside dance, the major attractions tend to put interpretation first. Old plays and old operas—the classics will be reinterpreted, often with an extreme twist. Even when there is no twist at all, what matters is how well the musician plays a sonata, how an actor *interprets* a role.

Great performances of this type constitute a creative act in their own way. And certainly the urge toward individual expression as a performer is behind the decision of every modern-dancer on record to break off with a mentor and to compose dances for him or herself. Thus, the dancer-choreographer

takes the creative act further than the interpreter in the more limited sense. It is this constant seeking that has made dance so vital in the last 70 years.

For nearly 25 years, the center of dance activity has been the United States. The current dance boom is admittedly a worldwide phenomenon—as evident in the amazing growth of numerous Japanese classical ballet companies and the proliferation of modern-dance groups in France within the last decade.

Nonetheless it was the sustained development of modern-dance as an essentially American art form that generated the hundreds of companies that have taken root in this country. The enormous popularity of ballet and the increase in regional ballet troupes in the United States have likewise gained a so-called esoteric art a new public acceptance.

The reasons for this change are many but one doesn't have to be a nationalistic American to suggest that American dance has had a corner on most of the great choreographers in contemporary dance.

Martha Graham, whose name is a virtual synonym with modern-dance, recently presented a major season in her 90th year. George Balanchine, who died last year, remains the guiding spirit, through his ballets, of the company he co-founded, the New York City Ballet. Jerome Robbins is now co-director of that company and Antony Tudor, ballet's leading exponent of expressive-dance, is still associated with American Ballet Theatre.

Modern-dance pioneers such as the late Doris Humphrey, Charles Weidman, José Limon and Lester Horton live on through revivals of their works, and Bella Lewitzky, Horton's longtime collaborator and partner, is herself the moving force behind the dance series in this Festival.

Perhaps there are no choreographers more influential upon today's younger generation than Merce Cunningham and Alwin Nikolais, both participating in the Festival and generally acknowledged as revolutionaries and reformers in modern-dance. The importance of other American modern-dance choreographers such as Paul Taylor and Alvin Ailey should be noted and among the "greats," the name of Frederick Ashton, in British ballet, must be included.

Whether one likes or dislikes the works of all these choreographers (with the exception of Ashton, all working in American dance), there is no argument about their artistic contribution and their leadership in the field.

Pina Bausch Wuppertaler Tanztheater

LOIS GREENFIELD

Twyla Tharp Dance

The Feld Ballet

Very recently, a funny thing has happened on the way to America, the dance capital of the world. The sands have begun to shift. A different kind of excitement is nowadays found in a host of other climes.

New ideas and new trends have burst forth in the 1970s in Europe and Asia. Americans will encounter three of these important new currents in the United States debuts sponsored by the Olympic Arts Festival.

The list is topped by Pina Bausch of West Germany, who is simply the most talked-about and most controversial choreographer in Europe. Jean-Claude Gallota, who heads the Groupe Emile Dubois from France, represents the young breed of new choreographers, both experimental and theatrical, that have unexpectedly put France back on the dance map. It is Gallota's name that visitors are urged to retain by those in the know in France.

The third major international trend is Butoh, a new Japanese dance-theatre in which the Sankaijuku group is a leader. Shunning conventional dance training and rooted in an anti-Establishment stance, Butoh is deliberately provocative and directed toward social protest.

It is a long way, then, from the cool purity of Merce Cunningham's pure-movement dances to Pina Bausch's

Korean National Dance Company

dramatic Neo-Expressionist theatre pieces, which often eschew conventional dance movement and which sometimes use words as much as gesture.

All this may sound confusing rather than illuminating to dancegoers. But actually a festival such as this one offers a good opportunity to grasp the huge variety in esthetics, idioms and styles that dance encompasses today. The very range of this Festival stems from the fact that dance includes so many distinct categories and even production where distinctions between theatre and dance no longer apply.

Dance, moreover, is in a state of flux, moving from one esthetic direction to another. More specifically, the current move is away from the pure-dance values that have been dominant under the Balanchine and Cunningham influence back to a new form of the expressive-dance values that held sway from the 1930s through the 1950s in both ballet and modern dance.

None of this is surprising. Theatrical dance, more in the West than in Asia, has historically alternated between these two poles of pure-dance and expressive movement. In other words, the debate has been whether to stress dance as a display of formal elements (movement in itself) or as an expression of human emotion (part of dance-drama).

In the 18th-century, the French ballet reformer Jean-Georges Noverre protested against what he considered empty display of virtuosity and promoted the idea that dance should further a plot and express human passions. The great 19th-century French-Russian choreographer, Marius Petipa, shifted the accent to set pieces of dancing within a narrative, as in his *Sleeping Beauty*.

Petipa's emphasis on dance's formal aspects was more than valid, as history proved, but when his principles appeared to have dried up into formulas, it was time for a swing back to expressive-dance. This expressiveness was the trend most Americans encountered in their first dance-going days before the 1960s. Psychologically oriented dance-drama, rather than plotless works, reigned supreme.

Expressive-dance was varied, ranging from the modern-dance pioneers to ballet choreographers like Antony Tudor and choreographers who worked with both idioms such as Kurt Jooss, the German choreographer of the anti-war ballet, *The Green Table*. These names are mentioned with a purpose. And that is because Pina Bausch, the standard bearer of the new expressive-dance, began her career with Jooss and was a Tudor protegée while studying at the Juilliard School in New York.

These antecedents are worth recalling in asking why Bausch, unlike so many in her generation, has not been attracted to the formalist esthetic sparked by the rebellion of Cunningham, Nikolais and others against the previous psychological bias.

Since the 1960s the pure-dance esthetic of Balanchine in ballet (plotless, neo-classic, devoid of symbols) and Cunningham in modern-dance (movement as independent of music and decor and with no body-language connotations) has been dominant.

That approach has been in line with the general public's increasing acceptance of abstraction in all art forms. Dance no longer needed to tell stories and like all abstract art, plotless dance was designed to invite a variety of interpretations from the viewer.

"Motion, not emotion" was Alwin Nikolais' way of defining his own concern with form. The Nikolais Dance Theatre, using mixed-media, even likes to turn dancers into shapes and aims overtly at abstract design.

This insistence on formal values has been carried forward by younger experimental choreographers such as Twyla Tharp. Highly complex structures and permutations of steps were paramount for her generation. We have seen a great many highly cerebral

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dances through the 1970s from a breed of young choreographer more interested in expressing concepts than emotions.

But now a shift is visible even among the coolest of the cool. It is safe to say the wind has shifted when as formalist a choreographer as Twyla Tharp suddenly concentrates on depicting emotional violence among couples, families and society-at-large. And when the Dance Theatre of Harlem adds dramatic works to the Balanchine ballets with which it was founded by Arthur Mitchell (a former Balanchine star in the New York City Ballet), the same change is felt as well.

WILLIAM ACHESON

San Francisco Ballet

Dance Theatre of Harlem

The objection might be voiced that dance-drama has continued to be performed in the eclectic repertories of companies such as American Ballet Theatre, the Joffrey Ballet and in Europe, German opera-house troupes that present full-evening narrative ballets like John Cranko's *Eugene Onegin* for the Stuttgart Ballet.

Most of these works, however, have been revivals and 19th-century classics rather than contemporary dance-drama. Similarly, the Cranko-type spectacle would seem to be a throwback to a 19th-century form.

Pina Bausch's work, then, needs to be viewed as a reaction both to such spectacles—so prevalent in German ballet—and to the cool 1960s es-

Rudy Perez Dance Company

KEN PAPALEO

thetic. Unlike the prettiness that makes productions like *Onegin* attractive, her pieces are apt to strike many as deliberately ugly and brutal. A few have called her a realist, although her roots in Jooss' Expressionism clearly make her the leader of the Neo-Expressionist wave.

Angst, violence and poetry are part of her imagery. Her treatment of Stravinsky's *The Rite of Spring* is among her early pieces that still use conventional dance movement and bares traces of her studies at Juilliard with José Limon, who cast her there prominently in his own dances. After that, she struck out on her own into an original brand of theatre.

At this point, it might be fruitful to say something about the other dance companies at the Olympics Arts Festival.

Among the American groups, the Feld Ballet is the creative instrument of Eliot Feld, who shot to prominence as a young choreographer in 1967 with his first two ballets, both for American Ballet Theatre.

Two former Balanchine principals at the Festival now head their own ballet companies. Arthur Mitchell established the Dance Theatre of Harlem initially as an-all black classical ballet company. Directed by himself and Karel Shook, his dancers have recently scored a great success in dramatic works such as Agnes de Mille's *Fall River Legend* and Valerie Bettis' *A Streetcar Named Desire*.

Lew Christensen, Balanchine's leading male dancer in the 1930s and then his associate in the New York City Ballet, co-directs the San Francisco Ballet with the younger choreographer Michael Smuin. Both have their ballets represented in what could be considered the country's oldest ballet company. As visitors to the Festival will observe, the troupe has remained strongly classical.

In modern-dance, the Lewitzky Dance Company has been a pioneering force in California while the Merce Cunningham Dance Company and the Nikolais Dance Theatre still have the capacity to surprise us. Twyla Tharp Dance is extremely popular with young audiences and also able to attract the avant-garde. American Tap signals the innovative ways in which the current tap revival is taking place.
place.

As an umbrella for California-based groups, the California Dance Festival testifies to the vitality that exists on

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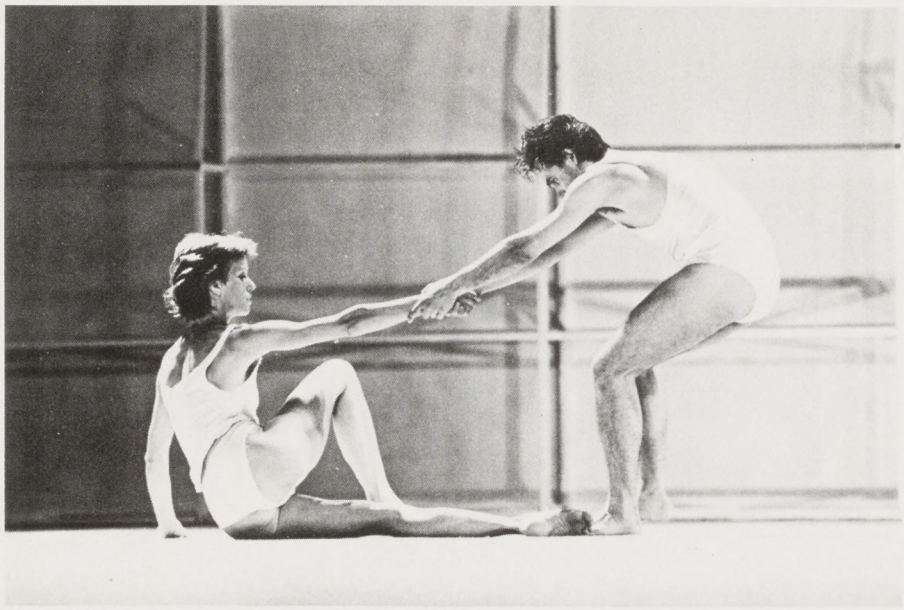

Groupe Emile Dubois

JACK MITCHELL

Merce Cunningham Dance Company

many levels of American dance. Even the Aman Folk Ensemble from Los Angeles should be regarded as a creative venture. Folk dance companies once seemed an Eastern European and Soviet specialty. But Aman's founder, Leona Wood, proved that a nation of immigrants had the heritage to feed an American folk ensemble and make it work.

The visitors from abroad fall into several categories. Canada's Royal Winnipeg Ballet, directed by Arnold Spohr, has a lively eclectic repertory and was granted a Royal Charter by Queen Elizabeth II even before Britain's Royal Ballet. It also has a potential international star in its willowy young ballerina, Evelyn Hart.

The modern-dance companies, extremely varied, include the Pina Bausch Wuppertaler Tanztheater, the Groupe Emile Dubois from Grenoble, France, and headed by Jean-Claude Gallota, plus the London Contemporary Dance Theatre. The last is an enterprising group founded by the British dance patron, Robin Howard, with the successful goal of making modern-dance take root in ballet-oriented Britain. Robert Cohan, an American who was one of Martha Graham's most memorable dancers, is a director of the company—a showcase for his own choreography and that of young choreographers it has spawned.

Amagatsu Ushio directs Sankaijuku, which could be viewed as a variant of modern-dance and also a revolt against conventional Japanese modern-dance. Its primeval figures as well as its grotesque imagery identify it as a prominent group of the Butoh movement. Some label Butoh a Japanese version of the new Expressionism in dance-theatre. A great success in Europe, Butoh remains something of an underground phenomenon in Japan.

By contrast, the Bugaku company called "Treasures from the Kasuga Shrine" represents the most distilled and rarefied of Japan's classical dance traditions. The group of young drummers and dancers that calls itself Kodo also draws upon the traditional, if more popular, arts in Japan but is basically a contemporary commune.

The famed Ballet Africains from Guinea, Mexico's Ballet Folclorico de Guadalajara and the Korean National Dance Company furnish the ethnic dances from abroad.

It might also be noted that a dance lover, with a keen eye for movement, would feel equally at home with the acrobats in the China Performing Arts Repertory Company. The same would be true of the visiting mime troupes—Italy's Colombaioni and Belgium's Radeis International.

Now that the boundaries in dance have washed away from what they once were, the definition of dance is infinitely stretchable. Anything goes. □

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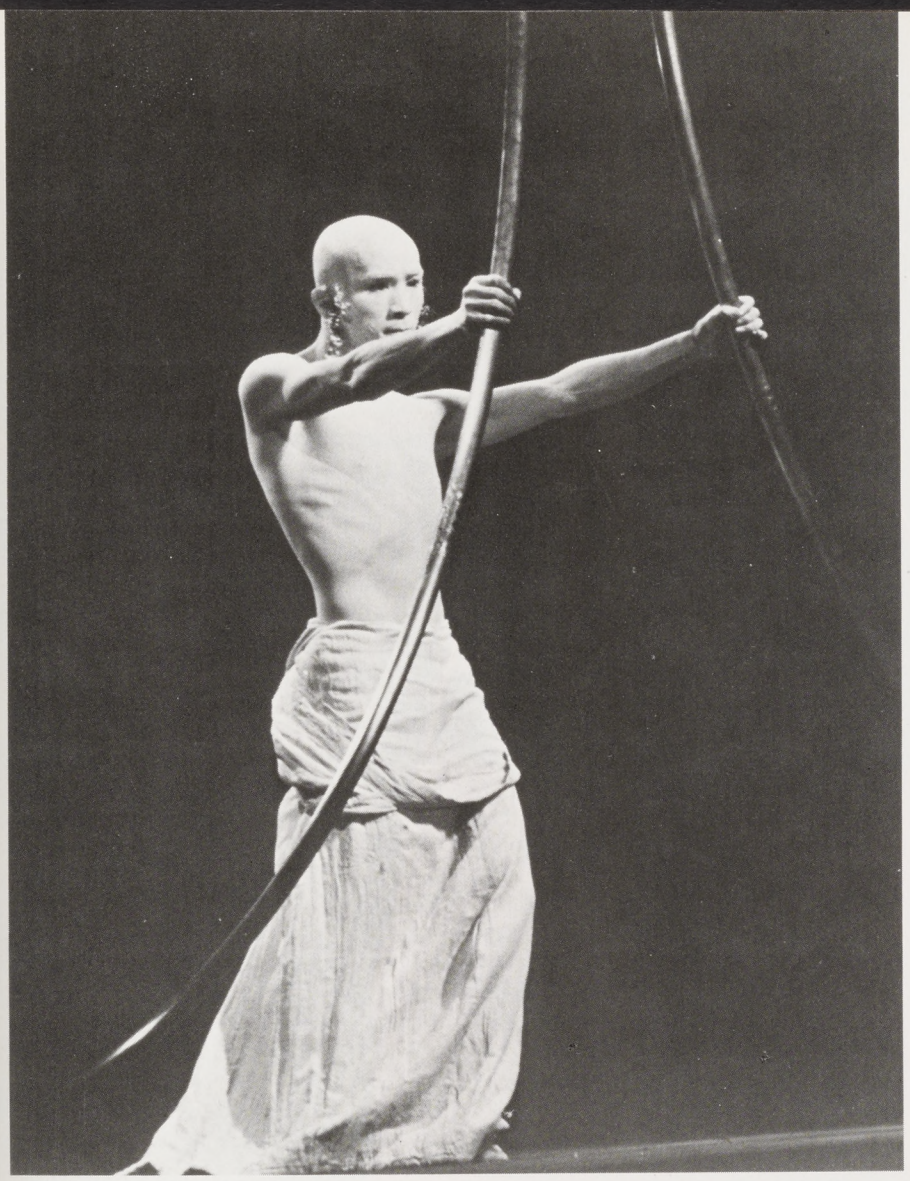

Sankaijuku

Dance: The Brave New Frontiers

by Donna Perlmutter

Bella Lewitzky, who spent some four decades developing and refining a personal aesthetic, has come full circle. At 68, she takes a world view of the art form to which she has devoted herself. Specifically, she is chief arbiter of dance events for this mammoth Olympic Arts Festival.

"I am not a mystic," says Lewitzky who, at the same time, continues her work as choreographer for the Los Angeles-based modern dance company she founded and still scrupulously supervises. "I do not sit and contemplate vibrations in the air. I simply do . . . and analyze later."

But nothing about her Olympic Arts Festival directorship has been simple or arbitrary. Instead, everything on the Festival agenda is there by mandate of conscience. Understand the whys and wherefores of Lewitzky, a woman of rugged aesthetic conviction, and the picture becomes quite clear.

In part, she is the product of a unique environment, having belonged with her secular Jewish parents to the Socialist Utopian Colony in the Mojave Desert. A native Californian, Lewitzky has remained impervious to the call of the Eastern jungle—where "people step over each other like garbage." She chose to pursue her art here in the land of orange groves and freeways, rather than join the New York fray.

Staying with her "taproot" took a certain courage, though. It meant sustaining faith in the face of small recognition.

"When primary satisfaction comes from the creative act itself," says Lewitzky, "and not the attention or approval one may or may not get from others, it's enough. Besides, art is not geographic. It happens wherever well-being resides."

The lady can be taken at her word. But she hasn't exactly ignored geography in drawing up her 25-company roster. Neither has she misrepresented her own artistic ideals in making choices. The gospel according to Lewitzky is bound by self-imposed obligations to exercise democratic options, to create a global arts village that pulls disparate and alien countries into the mainstream and to attract innovators who have pushed the limits of experimentation beyond what is commonly seen.

How she became involved in this broad task goes back to a process that began more than 10 years ago—a time, incidentally, when the dance-maker was choreographing and still performing. A three-year term as panel member on the National Endowment for the Arts gave her a perspective on the proliferation of American dance companies, their struggles and needs, the political difficulties of lobbying for their support.

After that experience, Lewitzky next became involved locally in the Artists-In-Schools program.

"This was a source of conflict for me," she admits. "I didn't want to be identified as an educator because of the stigma. No dancer-artist did that sort of thing. But there was a lot of arm-twisting, so I agreed and never was sorry. Children are the heart of society. They are our future. Finally, however, it conflicted with the company tour schedule and I had to stop."

It was during her NEA tenure that she realized touring programs had their limitations; that dancers needed, for their artistic health, alternatives to being on the road; that even if extra funding were possible, companies should

have a home base. Thus, the beginning of Lewitzky's dream: The Dance Gallery.

Originally scheduled for completion in time for the 1984 Olympics but postponed until 1986, the $12 million enterprise—architecturally unique as dance theatres go—will serve as a performing center for local companies, as well as for national and foreign touring companies.

And, in keeping with Lewitzky's ardent concern for ethnic and minority prominence, there will be strong representation of the various dance ensembles and soloists that comprise the multi-faceted Los Angeles scene.

What Lewitzky envisions for her Dance Gallery is very much what she has programmed for this Arts Festival. In fact, she hopes to host similar—if not such lavish—events annually. "The Gallery's first festival is this one," she says.

Moving from the role of primary creative force to matriarch of an entire dance establishment was not a conscious plan for Lewitzky. She simply followed her instincts and let evolution answer the rest. But she feels a keen sense of responsibility to others in the field and has lobbied hard for their respective welfare.

"The dance world is a tremendously sharing community," she acknowledges, "almost parental in its protectiveness. We learn dance in a class, not privately, so there is that emphasis on all working together. If and when its wealth becomes commensurate with its importance the picture may change. Meanwhile I want to give back what I got."

It's no secret to those who know her artistic priorities that Lewitzky favors ideas over style, content over form. And to a large extent, she has chosen the various companies with this preference in mind.

"The wealth in dance is choreography," she declares, "not technique. Ballet today has incorporated much from modern dance because that's where the ideas are. Someone like Balanchine, who could stretch and shape a whole aesthetic, is rare in the context of ballet."

The pressure to select glamorous companies for the Festival was strong. But Lewitzky prevailed, she says, because Festival director Robert Fitzpatrick was sympathetic both to her arguments and the final test—going out to see those candidates she recommended.

"I know the choices we made might seem odd to those who clamor for the world's greats," she admits. "But I wanted to deliver those brave frontiers that define the dance realm for me. Especially since the only alternative to bringing them here is traveling abroad."

Lewitzky Dance Company

DAN ESGRO

Thus this Festival will not showcase companies like the Royal Ballet or the Stuttgart or the Paris Opera Ballet (now headed by Rudolf Nureyev) but will have its share of experimental dance-theatre, as well as ballet companies of a contemporary persuasion.

Yet, many of the participating troupes are familiar. The issue revolves around having an aesthetic cross-section.

"Things didn't go exactly as planned," admits the dance director. "Originally, American ballet was to include Joffrey and the New York City Ballet, in addition to San Francisco, Feld and Dance Theatre of Harlem. This range would have given us a wonderfully broad spectrum. Each company addresses itself to a different aspect of the contemporary scene.

"But Joffrey, which rightfully had the prime spot (during the games), had to withdraw because it is already performing at the Music Center simultaneously with the Festival's first attraction.

"And NYCB's long Saratoga season conflicted with our other openings. Had we known in advance that Joffrey would be disqualified, City Ballet might have moved into those dates. With these two gone from the roster, we lost a good deal of our variety."

Clearly, there is a preference for troupes that champion modern ballet over 19th-century narrative spectacles. It explains partly why the Royal Winnipeg appears instead of the National Ballet of Canada, which relies on full-evening staples like *Swan Lake*.

In the avant-garde and classical-ethnic department, however, Lewitzky encountered no problems of choice. She did have trouble negotiating contracts with some organizations, though.

Les Ballets Africains, for example, has not traveled to the U.S. in 13 years. Guinea, says Lewitzky, is so poor it could hardly afford to send its athletes to the games, much less its best known folk troupe. She realized, after talking to local blacks, that there is no other company from a Third World country to rival this one. The effort paid off.

Moreover, she feels "it would be wrong to represent the Olympic games as predominantly Anglo-Saxon and just as wrong to represent the Olympic Arts Festival's dance events as such. Quite apart from that consideration, we must respect the immediate black community and black America.

"After all, we progressed from slavery to Martin Luther King. This country

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Les Ballets Africains

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owes its roots to blacks and there's no better way to reinforce the idea than through celebration.

"Beyond that, internationalism must be acknowledged. The choices we made reflect our desire to strengthen world ties. Art does not happen in a vacuum."

Lewitzky's commitment to cultural-political detente aside, she took great delight in pursuing such important Festival attractions as Pina Bausch, Germany's dance visionary and the rage of Europe. But success came only after making stiff demands. A counter bid from the Brooklyn Academy of Music nearly robbed the Olympic Arts Festival of presenting Bausch and her Wuppertaler Tanztheater in their American debut.

As it turned out, the avant-gardist will travel to New York following her appearance here, not before.

Sankaijuku, a Japanese counterpart to the Bausch troupe, and one Lewitzky calls "the Genet of dance," found its way to the Festival more easily. She says that both, however, "are like nothing else. They deal in nihilism and the question of whether man will survive. They are ultimately disturbing and necessary."

More in line with ethnic spectacle is Bugaku, the famed ceremonial enterprise from the Kasuga Shrine—never having left its homeland before. The dance director considers this entry a gift and doesn't "know whether to attribute it to a request from someone in the big Japanese community here or if the Japanese government simply wanted to acknowledge that community. Whatever the case, we couldn't be more pleased."

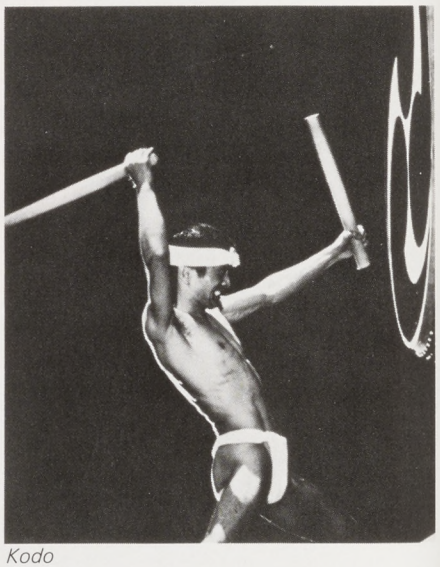
With so many major attractions on the docket, Lewitzky might have rested easy. But after looking over the national and foreign list, she realized that the host community had no representation. Not only was the matter righted, but the director formed a whole separate category called the California Dance Festival. Here—along with platforms for the various modern dance, jazz and tap groups—she plotted first-time stage performances for many of the ethnic silent citizens who reside in the city unbeknownst to the Anglo mainstream.

"Minorities constitute the majority in Los Angeles," say Lewitzky, whose own artistic growth here blossomed in the culturally mixed purview of Lester Horton. Hispanics, blacks, Asians, Pacific Islanders number more than Caucasians in this City of the Angels. It wouldn't be like the director to ignore that fact.

But she did have to suffer some disappointments: the Russians, for instance, are not coming; at least that was the word at press time. Also, Greece's finest folk dance company could not make the trip due to its director's illness.

"I desperately wanted Greek folk dancers," says Lewitzky. "After all, it was Plato who said that athletes and dancers represent civilization." □

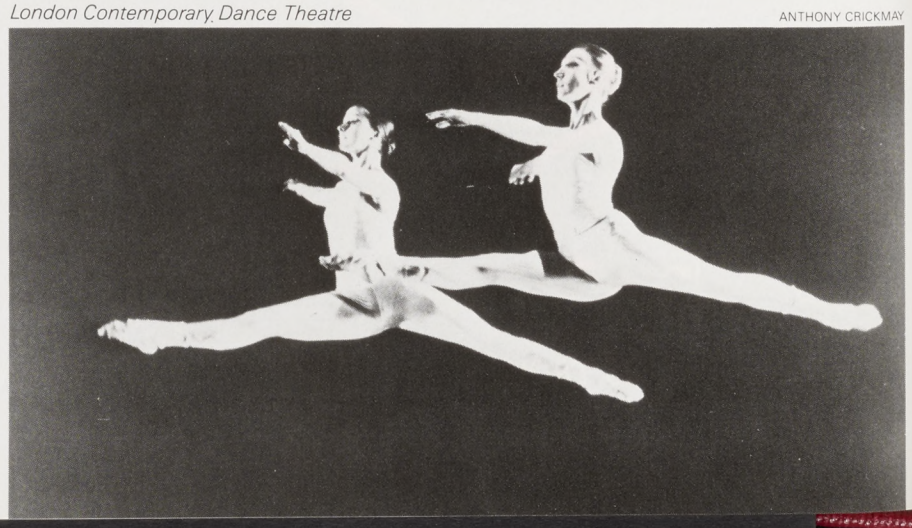
Aman Folk Ensemble



Kodo

London Contemporary Dance Theatre

ANTHONY CRICKMAY



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Theatre: The Olympian Legacy

by Sylvie Drake

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Le Theatre du Soleil

It seems totally in keeping with the spirit of the Olympic Games that an arts festival of marathon proportions should accompany them—so much so that, in some circles at least, it is threatening to overshadow the games themselves.

In the province of theatre alone, 30 companies are participating. Ten are local, six come from other American cities and the balance hail from Australia, Belgium, Brazil, China, England, France, Greece, Italy, Japan, Mexico, the Netherlands, Poland and Canada.

In terms of international outreach the scope is Olympian. For theatre lovers, it is a dream come true. The world—very nearly—is coming to their back yard. Most of the companies have never been seen in Los Angeles and might never have come here were it not for this singularly special event. So quite beyond its immediate function of heralding the games, the arts festival will achieve something entirely different and more permanent: It will forever change the Los Angeles audience by enlarging its horizons.

Exposure to new and foreign sensibilities will serve as a cultural catalyst. Seattle may have its Space Needle and Montreal its Habitat as the result of hosting their major international

events. For us, an energized and broadened sensitivity to the arts promises to be the Olympian legacy.

The range of theatrical participation encompasses known companies with imposing reputations (England's Royal Shakespeare Company, France's Theatre du Soleil, Italy's Piccolo Teatro di Milano) and lesser known ones, chosen by Olympic Arts Festival director Robert J. Fitzpatrick for a variety of subtler reasons he calls "complementary factors."

"I wanted to give a sense of the range of theatre," Fitzpatrick said. "Members of the public who may not have seen a lot tend to think of theatre as black and white—comedy and tragedy. I wanted to show that there are different kinds of theatre and that, when you put them together, you make certain leaps and connections.

"I wanted people to be able to juxtapose and compare," he elaborated. "There's a tremendous charge in seeing Derek Jacobi as a very fey Benedick one day (in *Much Ado About Nothing*), and see him the next day as Cyrano de Bergerac. For instance, I find great pleasure looking at five gymnasts and comparing one to the other. And if you watch the work of Piccolo Teatro and Le Theatre du Soleil, you have the same sort of reaction. There are great subtleties of difference in acting styles and approach."

Just as the selection of American companies (which we will get to in a moment) was designed to represent the best and most wide-ranging in the country, so did Fitzpatrick choose the international companies. But in this case it wasn't simply a matter of bringing representative top work. it also was a question of discovering the special, the esoteric, in some cases the unique in each country.

Another consideration: The work would have to overcome language barriers. How to accomplish this? By concentrating on highly visual events and/or familiar texts.

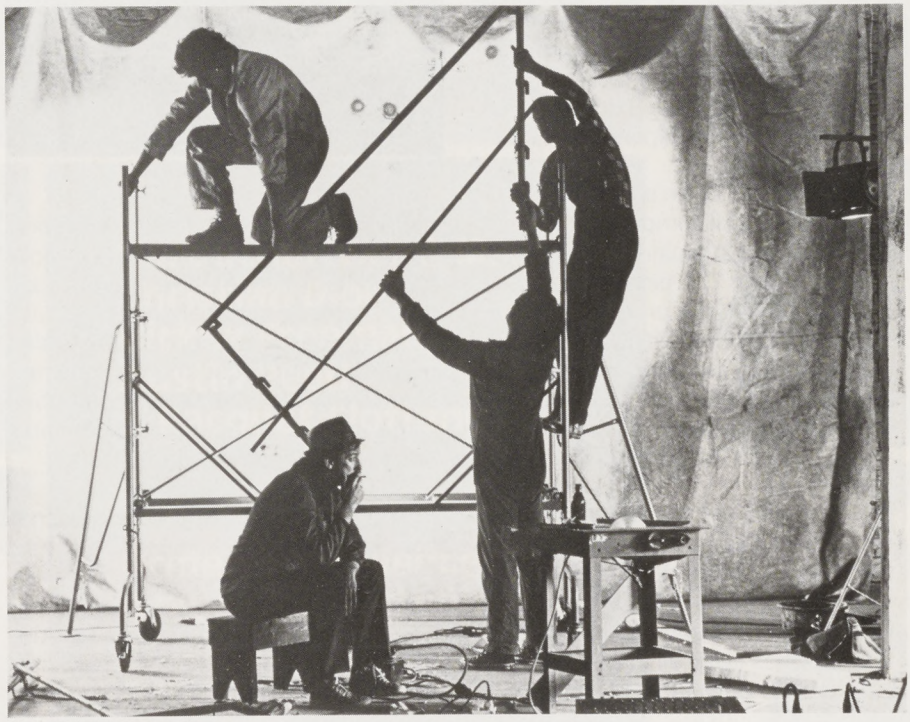
Thus, in terms of the familiar, we have Le Theatre du Soleil presenting three Shakespeare plays in French—*Richard II, Henry IV, Part I* and *Twelfth Night*—in an unfamiliar, very personal, very different style.

This 20-year-old artists' collective, under the unwavering artistic guidance of Ariane Mnouchkine, draws on a system of theatrical conventions and stylizations heavily influenced by Oriental and other traditions (Japan's Kabuki, India's Kathakali. Italy's Commedia dell'arte). Mnouchkine views these as having a distilling effect on a piece of work, stripping it down to its essential elements while at the same time making it more accessible.

The 37-year-old Piccolo Teatro di Milano is also doing Shakespeare—in Italian. It will bring us a less philosophically complex *La Tempesta (The Tempest)* as well as the Goldoni classic, *Harlequin, the Servant of Two Masters* (which also happens to be a perennial hit at the Piccolo Teatro).

La Tempesta has received almost as much global attention as Peter Brook's *La Tragédie de Carmen* and has been perceived by some—probably incorrectly—as a swansong for the Piccolo's towering and enduring artistic director, Giorgio Strehler. We will be content to receive it on its own preternatural, impressionistic terms: the magical symbiosis of Strehler's celebrated inventiveness matched by the use of the latest in technical effects.

And while the British have often ac-



Radeis International

The Negro Ensemble Company

cused us of speaking a foreign tongue, we foresee no problems understanding the Royal Shakespeare Company's *Much Ado About Nothing* (directed by Terry Hands) or its *Cyrano de Bergerac* (in a new Anthony Burgess translation of Edmond Rostand's dashing rhymed couplets). Somehow, the idea of the English doing Rostand while the French have another go at Shakespeare only adds spice to already tantalizing festival prospects.

Nor does the cross-fertilization stop there. Consider the following proposition: The Epidaurus Festival company from Greece will treat us to a meticulously traditional *Oedipus Rex,* spoken in the modern Greek and starkly directed by Mikos Volanakis, but what are we to make of a Japanese *The Trojan Women*?

That is what Japan's Waseda Sho-Gekijo, a modern company dedicated to new uses of old ritualistic forms, proposes to deliver. The plot will be familiar, but count on the production to be as radical as its anti-elitist director, Tadashi Suzuki. Suzuki created the Waseda Sho-Gekijo company in the late '60s to protest a then-prevalent Japanese habit of imitating Western conventions.

His concept for the Euripides anti-war classic is to mount it as a nightmare vision seen through the eyes of an old Japanese beggar woman sifting through the rubble of post-war Tokyo.

"Suzuki has taken all the elements of Noh, Kyogen and Kabuki," Fitzpatrick said, "and deconstructed them so you can totally understand them, yet what he gives you is an absolutely contemporary vision." The old woman will be played by Waseda Sho-Gekijo's leading performer, Kayoko Shiraishi, described by *New York Times* critic Mel Gussow as "an actress of blazing intensity . . . a fierce mystical presence." Japan has certainly earned the quintessential right to comment on the ravages of war. It seems safest, somehow, remanded to the uncompromising hands of its theatrical iconoclasts.

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The Royal Shakespeare Company

So much for familiar texts.

The balance of the international companies roughly can be divided into two groups: The purely visual entertainment pieces that make little demand on the psyche—and the politically/philosophically intriguing ones, where effect is not an end in itself but a means to a statement. And since in art as in life nothing is absolute, another collection of events straddles both sides of this artistic fence.

In the first group we can place such stunt-oriented companies as Italy's clown-mimes, I Colombaioni, with their celebrated send-up of *Hamlet,* and the China Performing Arts Company. This company includes Mainland China's Central Ensemble of National Music and its exquisitely precise Chengdu Acrobatic Troupe. Together, they combine music with gravity-defying acts and the fastest footwork west of the international date line.

In the middle, or overlapping category we have Belgium's Radeis International with *Scaffoldings,* a comical pile-up involving elements of mime, circus and cabaret, but already suggesting more subtle concerns. Quebec's Theatre Sans Fil, a company using giant rod puppets, will present its visually haunting version of Tolkien's *The Hobbit,* with 48 puppets ranging in height from four to 12 feet (shades of Peter Schumann's Bread and Puppet Theatre).

And last, but hardly least, is Australia's satirist Circus Oz, where lunatic clowns juggle politics like bowling pins, a plate-spinning act turns into a commentary on nuclear power and an upside-down human fly reflects on Einstein's theory of relativity.

Stepping into the arena of pure impressionism and intellectual abstraction, we find featured two companies from Europe (Poland's Cricot 2 and the Netherlands' De Mexicaanse Hond) and two from Latin America (Mexico's Teatro Taller Epico de la UNAM and Brazil's Grupo de Teatro Macunaima).

Grupo de Teatro Macunaima receives its inspiration and its name from an Amazon Indian folk-hero, Macunaima, and its presentation, titled *Macunaima* and based on a 1928 novel by Mario de Andrade, tracks this hero's exploits from one jungle to the next—out of the Amazon and into the streets of Sao Paolo—and ultimately to the heavens where he becomes a star.

The journey is made in a series of scenes in which color, texture, sound and surrealism flow together, as critic Ned Chaillet of the *London Times* describes it, "from image to image like the floats and dancers of a carnival parade, never being much harder to understand . . . a fall from savagery to civilization . . . encompassing the magical, the innocent and the corrupt."

Novedad de la Patria ("News of the Homeland"), presented by Teatro Taller Epico de la UNAM, has a similar flavor but is based on *La Suave Patria,* an epic poem by Mexican poet Lopez Velarde,

Grupo de Teatro Macunaima

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adapted and directed as a series of sketches for the stage by Luis de Tavira. In De Tavira's words, it speaks fondly "about the most simple, everyday things in Mexico, transformed into intimate expressions that speak to us of the Fatherland as if we were talking of the loved yet inaccessible woman."

It is not entirely a coincidence that De Tavira claims to having been most heavily influenced in his own theatre by the writings of Polish theatre artists Jerzy Grotowski and Tadeusz Kantor. During World War II, Kantor and a group of artists took the name Cricot (an anagram of the Polish word for circus) and formed the Underground Experimental Theatre in Cracow. The company was dissolved at war's end and it wasn't until 1956 that Cricot 2 was born.

The ideas at the heart of this highly fragmented, nonlinear theatre are not simple. A central preoccupation of Kantor's is the correspondence of opposites: Life and death, reality and fiction. This is picked up in *Wielopole, Wielopole,* one of two intense and intensely visual Kantor works coming to Los Angeles.

The other is *The Dead Class,* a grim farce based on the notes of Polish playwright S. I. Witkiewicz, in which aging characters, equipped with mannequins, confront their childhood selves, raking through forsaken passions and dead dreams.

Wielopole, Wielopole (named after the village where Kantor was born 69 years ago) is both more personal and more political. It is an autobiographical piece, presented in disjointed scenes, which writer Margaret Croyden has described as "both an homage and a dirge to Kantor's past, a recollection of his family and childhood experiences which . . . evoke the essential Polish experience, a world of suffering and sacrifice, of mass murder and wars, a provincial Poland dominated by Church and Army, whose presence lead inexorably to destruction and death."

Finally, we will see The Netherlands' De Mexicaanse Hond (The Mexican Hound), which has nothing to do with Mexico or with dogs. It is a name traced to a slang phrase meaning static (as in electrical interference) and adopted by a seven-artist collective in Amsterdam with its rebellious roots in Dadaism and Surrealism.

The group rejects conventional narrative in favor of thematically suggestive imagery and a sound surprisingly like that of American animated cartoons. It is preparing a brand new work for the festival which only heightens the suspense.

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Piccolo Teatro di Milano

To select representative American theatre for the Festival, the committee followed the same rules of quality, diversity, originality. The six national companies finally chosen to participate are distinguished regional theatres that should combine and/or contrast well with the ten Los Angeles theatres taking part in the summer event.

Of the six national theatres, four are known for their longevity and/or record of excellence. They encompass critic/director Robert Brustein's American Repertory Theatre out of Cambridge, Massachusetts (doing *The School for Scandal* under the direction of Jonathan Miller and Pirandello's *Six Characters in Search of an Author* to be staged by Andrei Serban); Chicago's 59-year-old Goodman Theatre doing—here we go again—vaudevillian Shakespeare (*The Comedy of Errors,* directed by Robert Woodruff, with San Francisco's juggling Flying Karamazov Brothers playing the two sets of twins); Connecticut's myth-oriented National Theatre of the Deaf (with its mixture of deaf and hearing actors) presenting a dramatization of Joseph Campbell's *The Hero With a Thousand Faces*; and New York's Negro Ensemble Company re-

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The remaining two companies, Nightfire and Antenna, will each be doing performance pieces and both come from San Francisco, the home of some of the best performance art in the nation. Nightfire is contributing *Liquid Distance/Timed Approach,* an abstract piece created by artistic director Laura Farabough, concerning itself with Olympic achievement and performed in a swimming pool. Antenna is doing *Amnesia,* the latest in a particular form of audio play invented by artistic director Chris Hardman and dubbed "Walkmanology" (after the Sony Walkman) in which the spectator, armed with a tape recorder, simultaneously becomes the actor.

Farabough dove into swimming-pool theatre with *Surface Tension,* a feminist piece she created in 1981—the same year that Hardman turned the spectator into an interloper with earphones when he presented *High School,* wherein the viewer/actor relived a youngster's high school experience by following a path through a high school building guided by a voice on tape.

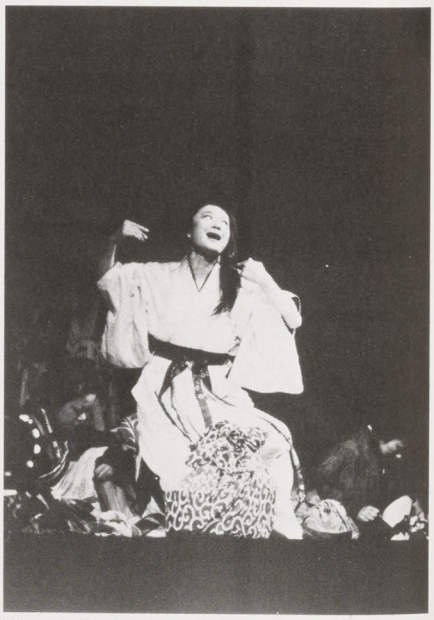
It's worth noting that, despite the fact that Hardman and Farabough now have distinct theatrical orientations, they acquired their taste for so-called "location" theatre when both of them were pivotal members of yet another performance art company, San Francisco's now-defunct Snake Theatre.

On home turf, the Center Theatre Group/Mark Taper Forum will present a repertory of two plays: James McLure's Wild West adaptation of John O'Keefe's 18th century farce *Wild Oats* (Tom Moore directs) and Arthur Miller's *The American Clock,* to be staged by the Taper's artistic director, Gordon Davidson.

The other nine theatres range widely in their choices, but are united in a common goal: a desire to remain true to their individual styles in theatre while offering either quintessentially American plays or imaginative new ones that relate to the world of sports. In the latter group we have The Ensemble Studio Theatre's *Sporting Goods,* an event of short plays using sports themes; the Groundlings' *Olympic Trials, a Chick Hazard Mystery,* an improvisational spoof in the Raymond Chandler genre

Circus Oz

The China Performing Arts Company/ Chengdu Acrobatic Troupe



Waseda Sho-Gekijo

that will vary from night to night at the whim of audience suggestions; and the L.A. Theatre Works' presentation of Steven Berkoff's *Agamemnon,* a retelling of the Greek legend with an emphasis, to quote Berkoff, on "heat and battle, fatigue, the marathon and the obscenity of modern and future wars- . . . Naturally, it is also about the body and its pleasures/pain."

In the realm of purely American themes we will have the Odyssey Theatre Ensemble's Los Angeles premiere of David Mamet's *Edmond*, a spare philosophical dialectic about the dehumanizing effects of urban life, and, in a more literal war zone, Al Brown's pungently humorous *Back to Back,* presented by Burbank's Victory Theatre and dealing with the cabin fever of two GIs cooped up in a fox hole in Vietnam.

Actors for Themselves is planning a world premiere (unspecified at press time); Room for Theatre, a group that specializes in meticulous revivals of plays out of the first half of the century, will revive Samson Raphaelson's 1939 *Skylark.*

The CAST Theatre

The Los Angeles Actors' Theatre insists on remaining silent about *Sherlock's Last Case,* the new murder mystery by Charles Marowitz that it will be contributing—and the Cast Theatre in Hollywood is reviving the 1981 *Brain Hotel*, a pastiche of musical styles to be sung a capella by four actors and described by director Tony Abatemarco as "a jam session of psychological confrontation—an imagined accommodation conjured up by four distinct personality types in search of change." Clearly, it is also difficult to explain. And there you have it—an embarrassment of choices with something for every taste. □

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PUBLISHED BY THE LOS ANGELES TIMES SYNDICATE IN ASSOCIATION WITH THE LOS ANGELES OLYMPIC ORGANIZING COMMITTEE.

Olympic Arts Festival Los Angeles 1984

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July 23

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Olympic Arts Festival Los Angeles 1984

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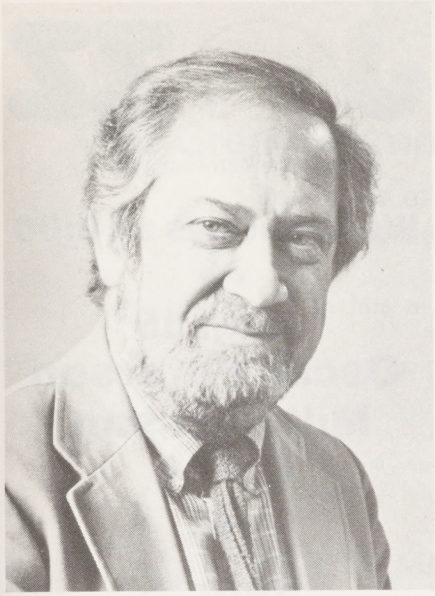

A Message from the Bowl's General Director

This summer thousands of Olympics visitors will be attending the Hollywood Bowl for the first time, and I want to extend a very special welcome to them on this occasion.

It seems to me that all of us Bowl "regulars" might benefit from a little game of make-believe and join into the spirit of our Olympic friends from all over the world by seeing and hearing the Bowl with first-time eyes and ears. The sight of our facility never ceases to amaze—for its beauty and sheer physical size. But it is the sound of the Bowl that is its heart and soul, and that relates directly to our superb Los Angeles Philharmonic. There seems no question that the ever increasing popularity of the Bowl—attendance in 1973 was around 270,000, and in 1983 it soared to more than 675,000!—is equated with the Philharmonic's status as one of the world's great orchestras. At this time we are very pleased that the Orchestra's status should not only be sustained, but advanced, through the leadership of our new music director, the internationally renowned American conductor, André Previn, who will begin his tenure in fall 1986.

This summer the Bowl is resounding to an enormous variety of great music performed by distinguished conductors and great soloists. It is doing this in a Philharmonic preseason week, in ten weeks of Philharmonic subscription concerts, and in a week of four special, non-subscription Olympic Arts Festival events (July 23, 24, 25, 27). And interspersed amongst the weeks of Philharmonic concerts, there are five exhilarating Jazz at the Bowl evenings, four brilliant Virtuoso Series concerts, and three concerts by the remarkable Los Angeles Philharmonic Institute Orchestra. An enormous variety of wonderful music!

Back for a few words about two of the Bowl's visual elements, both of which are new to regular patrons and newcomers alike. This year patrons entering the Bowl will have noticed our new and very welcome electronic marquee, which is announcing our concerts in bright, large letters. Then, just a short distance up Peppertree Lane from Highland Avenue, stands a brand new addition of which we are very proud—the Hollywood Bowl Museum. Spearheaded by County Supervisor Ed Edelman, and sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association, and the Santa Monica Mountains Conservancy, this charming Museum has begun to add a new dimension to the Bowl's importance as a cultural center. It is open free to the public and houses exhibits and an audio-visual presentation relating to the history of the Bowl, a gift shop, and booths for listening to recordings of memorable Bowl performances. It is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days. You are cordially invited to visit and enjoy the Hollywood Bowl Museum's sights and sounds.

Finally, may I call attention to some of those easy-to-observe ground rules that help make the Bowl a truly enjoyable place to visit.

1) Smoking is not permitted during performances—only at intermission or before a concert. This is for the comfort of the vast majority of our patrons *as well as* the performers;

2) Please place bottles in the special holders in all boxes, and try as best you can to prevent bottles and cans from being disturbers of the peace.

Most importantly, of course, I do hope that you will thoroughly enjoy your visits to the Hollywood Bowl.

Thank you.

Ernest Fleischmann
General Director

Visit the New Hollywood Bowl Museum

Located adjacent to the Patio Restaurant on Peppertree Lane, the brand new Hollywood Bowl Museum traces the Bowl's history with exhibits and historical recordings. A Gift Shop inside the Museum will offer for sale books on music and dance; records and tapes; jewelry by Michael Bayes; and coordinated posters, post cards and stationery.

The Museum, spearheaded by County Supervisor Ed Edelman, is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the Santa Monica Mountains Conservancy. The building housing the Museum is the former site of the Philharmonic's Season Ticket Office. It has been remodeled for its present use by Elsa Leviseur/The Tanzmann Associates. Coordinator for the Museum's opening exhibits is Dr. Naima Prevots-Wallen.

The Hollywood Bowl Museum will be open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during the Summer Festival 84 season (July 1 - September 22). During the remainder of the year, the Museum hours are 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is free.

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The Los Angeles Philharmonic is pleased to acknowledge the support of American Isuzu Motors Inc. As the sponsor of the Philharmonic's 1985 U.S. Tour, Isuzu is helping us sustain the growth necessary to maintain the Philharmonic's position as a leader in its field and in the Los Angeles community.

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

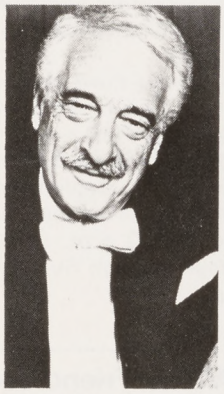
NEXT WEEK AT HOLLYWOOD BOWL

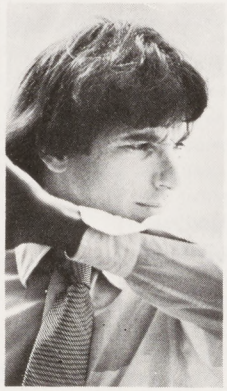
Zubin Mehta

Florence Quivar

Shlomo Mintz

Alicia de Larrocha


Victor Borge


Michael Tilson Thomas

Ilana Vered

After the Olympic Arts Festival Week at the Hollywood Bowl has run its exciting course, it will be back to the brilliant business of the Bowl's subscription season. And heading next week's line-up is one of Los Angeles' very favorite conductors, ZUBIN MEHTA, who will be on the Bowl podium on two consecutive evenings leading the ISRAEL PHILHARMONIC in two irresistible programs. On the Bowl's regular Tuesday series (July 31), Mr. Mehta will conduct the Israeli ensemble in the dramatic and inspiring Symphony No. 3 by Mahler, a work the conductor has long been associated with—and which he recorded with the Los Angeles Philharmonic during his tenure as its music director. Joining in the Tuesday performance will be the superb mezzo-soprano FLORENCE QUIVAR, WOMEN OF THE LOS ANGELES MASTER CHORALE and the CALIFORNIA BOYS CHOIR.

The following night, Mehta and the Israel Philharmonic, performing on the Bowl's Virtuoso Series, will play Dvořák's Symphony No. 7, Tchaikovsky's Fantasy, *Francesca da Rimini,* and Bruch's well-loved Violin Concerto No. 1, with the dazzling young violinist SHLOMO MINTZ as soloist.

On Thursday (August 2), the LOS ANGELES PHILHARMONIC returns to the Bowl stage, to be joined by the remarkable LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA, for a performance of Mahler's mighty Symphony No. 5, conducted by MICHAEL TILSON THOMAS. Soloist for the evening is the legendary pianist ALICIA DE LARROCHA, who will play Mozart's delightful *Concerto in C, K. 467.*

For a mad and delectable change of pace, the Bowl stage will be appropriated by the wildly antic VICTOR BORGE on Friday and Saturday evenings. "No one in the world," said the Los Angeles *Times,* "has made a better match between comedy and music," and Bowl audiences will be able to test the truth of that statement as Borge conducts the Philharmonic, plays the piano, and tickles the funny bone in his inimitable manner.

ILANA VERED will add pianistic brilliance to the final concert of the Philharmonic Institute Orchestra's season on Sunday (August 5, 7:30). Michael Tilson Thomas and conducting fellows GISELE BUKA BEN-DOR and LEIF BJALAND will share the podium for a dynamic program of Tchaikovsky *(Romeo and Juliet* Overture-Fantasy), Rachmaninov *(Rhapsody on a Theme of Paganini)* and Stravinsky *(The Rite of Spring).* In all, a fascinating week at the Hollywood Bowl.

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Wednesdays at 8:00

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Sarah Vaughan
Modern Jazz Quartet

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Sept. 12
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Sept. 19
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Carmen McRae
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Hollywood Bowl July 23, 1984, 6:00 p.m.

The Great Olympic Jazz Marathon

Dedicated to Count Basie
Joe Williams, Host

In Order of Appearance

FREE FLIGHT

Jim Walker, flute and piccolo
Mike Garson, keyboards
Jim Lacefield, bass
Ralph Humphrey, drums

THE WYNTON MARSALIS QUINTET

Wynton Marsalis, trumpet
Branford Marsalis, saxophone
Kenny Kirkland, piano
Charles Fambrough, bass
Jeff Watts, drums

BOB JAMES

Featuring Harvey Mason, drums, and Gary King, bass

Alexander Conjic, flute
Andy Snitzer, saxophone
Ed Calle, saxophone
Brett Murphey, trumpet
Walter White, trumpet
Bruce Dunlap, guitar
Mike Sturgis, drums
Doc Gibbs, percussion

THE COUNT BASIE ORCHESTRA

Conducted by Eric Dixon

Sonny Cohn, trumpet
Dale Carley, trumpet
Bob Summers, trumpet
Byron Stripling, trumpet
Mel Wanzo, trombone
Dennis Wilson, trombone
Bill Hughes, trombone
Clarence Banks, trombone
Danny Turner, saxophone
Danny House, saxophone
Kenny Hing, saxophone
Eric Dixon, saxophone
Bill Ramsay, saxophone
Cleveland Eaton, bass
Dennis Makrel, drums
Freddie Green, guitar
Tee Carson, piano
Carmen Bradford, vocalist

JOE WILLIAMS

Norman Simmons, pianist and conductor
Accompanied by the Count Basie Orchestra

THE CRUSADERS

Joe Sample, keyboards
Wilton Felder, saxophones
Ndugu Chancler, drums

with guest musicians
David T. Walker, guitar
Byron Miller, bass
Vesta Williams, vocals

Special Guest for Count Basie tribute:
Harry "Sweets" Edison, trumpet

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division
Produced for the Los Angeles Philharmonic by George Wein

ABOUT THE ARTISTS

FREE FLIGHT, an unique group on today's music scene, combines the demanding discipline of classical music with the improvisational excitement of modern jazz. They have been delighting audiences from coast to coast with their repertoire of classical works, jazz adaptations of classical works and original compositions since their formation in 1981 by James Walker, principal flutist of the Los Angeles Philharmonic. During the group's first year they appeared throughout the West Coast, including performances at the Hollywood Bowl, UCLA, the Mark Taper Forum, with the Beverly Hills Symphony, and with the New American Orchestra at the Music Center Pavilion. The year culminated in an unprecedented double appearance on *The Tonight Show*, when Johnny Carson was so impressed with them at the first show's taping that he invited them back the following night. They have also been profiled by KCET-TV and have already made a return engagement to *The Tonight Show.*

Last summer Free Flight gave the world premiere of Roger Kellaway's *Concerto for Flute, Jazz Trio and Orchestra* with the Los Angeles Philharmonic at the Hollywood Bowl. Another highlight of last season was the group's appearance at the Kool Jazz Festival in San Francisco in collaboration with the Kronos String Quartet. This was followed last fall by a triumphant New York City debut at Avery Fisher Hall.

Members of Free Flight are James Walker, flute; Mike Garson, keyboards; Jim Lacefield, bass; and Ralph Humphrey, percussion.

Flutist JAMES WALKER graduated with honors from the University of Louisville School of Music in his native Kentucky. He performed with Pierre Monteux's *la Domaine* school for conductors, the USMA Band at West Point, the Premiere Woodwind Quintet, the Pittsburgh Symphony and the New Pittsburgh Quintet before joining the Los Angeles Philharmonic as a principal flutist in 1977. Walker has been heard as soloist with the Philharmonic on many occasions. In addition, he works extensively in television, radio and films and has made several recordings. He also maintains an active teaching career.

MIKE GARSON, keyboards, is a graduate of Brooklyn College and holds degrees in both music and education. His classical training includes ten years of study with various teachers, including Leonard Eisner of the Juilliard School of Music. He has also studied with jazz greats Lennie Tristano, Herbie Hancock and the late Bill Evans. He has toured with such artists as Lee Konitz, Thad Jones, Elvin Jones and Nancy Wilson and spent two years as music director for David Bowie, touring with him and recording four albums. He subsequently toured and recorded with Stanley Clarke. He has also recorded two solo albums.

Bassist JIM LACEFIELD, a native of Chicago, began his musical career at age 13. By the time he started college at North Texas State University, he was proficient on both electric and acoustic bass. He toured the USSR and Portugal with the North Texas State University One O'Clock Jazz Band in 1976 and was principal bassist with the North Texas State University Symphony in 1977. Since moving to Los Angeles, Lacefield has worked and toured with such artists as Louie Bellson, Willie Bobo, Bill Watrous, Bill Holman, Cher and Tom Jones. He is a member of the Long Beach Symphony and freelances in numerous television, film and recording studios.

RALPH HUMPHREY has played drums with an extraordinarily wide range of artists, including Don Ellis, Frank Zappa, Al Jarreau, Manhattan Transfer, Carmen McRae and John Klemmer. He holds both the bachelor's and master's degrees in music performance from and is the co-founder of curriculum at the Percussion Institute of Technology. He has also written many articles on percussion playing and is the author of a book on drum technique, *Even in the Odds*.

Although in his early twenties, **WYNTON MARSALIS** has established himself as one of the world's leading trumpeters in both the classical and jazz worlds. While *Downbeat* heralded Marsalis as the "1982 Jazz Musician of the Year," the famed classical trumpeter Maurice André proclaimed that, "Wynton Marsalis is potentially the greatest trumpeter of all time."

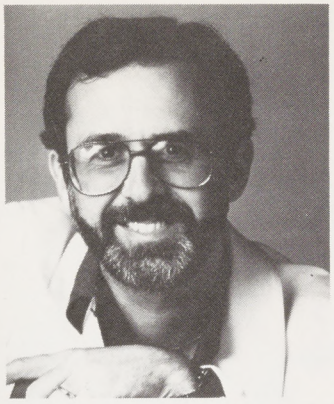
Marsalis was born in New Orleans on October 18, 1961, the second of jazz pianist Ellis Marsalis' six sons. He received his first trumpet, a present from Al Hirt, when he was six, but it was not until he was 12 that he began to study music seriously. Marsalis was soloist with the New Orleans Philharmonic in the Haydn Trumpet Concerto when he was 14, and at the age of 17 attended the Berkshire Music Center at Tanglewood (the 18-year age requirement being waived in his case). At the close of the Tanglewood session he received the Harvey Shapiro Award for Outstanding Brass Player for his efforts, and soon after entered Juilliard on a scholarship. During his years at Juilliard he also played in the pit band for *Sweeney Todd* and performed with the Brooklyn Philharmonic.

At 18, Marsalis joined Art Blakey and the Jazz Messengers and created a sensation in the jazz world with his playing. Columbia Records quickly signed the young musician. Marsalis took a leave of absence from the Messengers in 1981 to tour with the Herbie Hancock Quartet on the West Coast, at the Newport Jazz Festival in New York and in Japan. His first solo album was produced by Herbie Hancock and features tracks recorded in the Tokyo Studios with the Hancock Quartet.

Marsalis first led his own band in 1982 on a cross-country tour at the end of which he opened the bill for Sarah Vaughan at New York's Avery Fisher Hall. He went on to participate with the Kool Jazz Festival All-Stars in concerts throughout the East Coast, then toured Europe and Japan. He has since been in great demand throughout the U.S., Canada and overseas, both as a jazz act and as a classical soloist with symphony orchestras (Marsalis will play the Haydn and Hummel Trumpet Concertos with the Los Angeles Philharmonic at the Hollywood Bowl on August 21).

His versatility was rewarded at the 1983 Grammy Awards when he became the first artist ever to win in both popular and classical categories—Best Jazz Instrumental Performance by a Soloist (*Think of One*) and Best Classical Performance by an Instrumental Soloist with Orchestra (Haydn, Hummel and L. Mozart Trumpet Concertos with the National Philharmonic Orchestra).

In a career that began when Quincy Jones first spotted him playing at the 1962 Notre Dame Jazz Festival, **BOB JAMES** has moved steadily and progressively in his music. His first recording contract with Mercury Records was followed by a productive period of electronic experimentation, and then four years as musical director for Sarah Vaughan.



When Quincy introduced him to Creed Taylor in 1973, Bob James' career began to reach a wider audience. Originally brought to Creed's CTI label as an arranger, James wound up serving as arranger and/or producer and/or keyboardist for virtually every act on the label. From 1974-75, James also recorded his own four successful albums for CTI, aptly titled *One, Two, Three,* and *Four*.

James joined CBS Records in 1976 as director of progressive A&R, which found him working with some of his new label's best-sellers: Paul Simon's Grammy-winning *Still Crazy After All These Years* (orchestration); Neil Diamond's *A Beautiful Noise* (arrangements); and Kenny Loggins' *Celebrate Me Home* and *Nightwatch* (producing/arranging).

James formed his own Tappan Zee label in 1977, inaugurated with his fifth solo album, *Heads*, and continued on with recordings with many notables (Joanne Brackeen, Richard Tee, Mark Colby, Wilbert Longmire, and Mongo Santamaria among them), as well as James' own annual releases, *Touchdown* (1978), *Lucky Seven* (1979), *One on One* with Earl Klugh (1979), *H* (1980), *Sign of the Times* (1981) and a second duo album with Earl Klugh, *Two of a Kind* (1982)—all of which reached the number one position on the jazz charts and showed impressively on pop and R&B lists as well. *Touchdown*, featuring the theme from the TV series *Taxi*, was certified gold in 1980. At the 1981 Grammy Awards, *One on One* won as Best Pop Instrumental Performance, following six previous Grammy nominations for James.

He has most recently released *The Genie*, an album of his music written for *Taxi*, and his eleventh studio album, *Foxie*, which includes his well-known creative mix of classical-jazz-fusion music.

His achievements in the 1980's were confirmed when *CashBox* named him "Jazz Producer of the Decade" and "#1 Jazz Artist of the Year." But in 1980, James decided to concentrate more on his career as a performer. To that end he has embarked on major tours throughout the U.S. and Japan, as well as continuing to add to his successful recording output, including an album specifically for the Japanese market for which James recorded some of the music he had written for the Jack O'Brien production of *The Tempest* at the Old Globe Theatre in San Diego.

A University of Michigan graduate (MA in composition, 1962), James has spent recent summers at the prestigious National Music Camp in Interlochen, Michigan, conducting seminars and teaching the gifted high school-age students in attendance.

Bob James was commissioned to write the official musical theme for Basketball for the 1984 Olympics.

William James "Count" Basie died at the age of 79 on April 26, 1984, but his music, the world-famous Basie sound, lives on—not only on recordings, but in the continued touring of the **COUNT BASIE ORCHESTRA.** For nearly 50 years, the Basie band has been a powerful force in jazz.

William Basie got his musical start at home in New Jersey with piano lessons from his mother. He began playing in Harlem clubs in the early 1920's where his style was greatly influenced by Thomas "Fats" Waller. Basie went on to tour the T.O.B.A. "wheel," the major vaudeville circuit for black entertainers. When he was stranded in Kansas City he soon joined the Walter Page Blue Devils, a group Basie called "the happiest band I've ever been in." Then several of the members joined Bennie Moten. Soon after Moten died in 1935, Basie became the leader, John Hammond heard them on radio, got Willard Alexander interested, influenced Basie to add to his nine-piece band and, in 1936, brought them to New York.

From then on, the Basie sound was destined to become the definition of clean, refined big band jazz. The Orchestra went on to share their music with the world by way of tours, recordings, television shows and movies. Even a partial listing of alumni from the group reads like a jazz honor roll: tenor saxophonists Lester Young, Herschel Evans, Chu Berry, Buddy Tate, Don Byas, Illinois Jacquet, Paul Gonsalves, Paul Quinichette, Lucky Thompson, Wardell Gray, Ben Webster, George Auld, Frank Foster, Frank Wess; trumpeters Oran "Hot Lips" Page, Buck Clayton, Harry "Sweets" Edison, Shad Collins, Emmett Berry, Al Killian, Joe Wilder, Clark Terry, Joe Newman, Thad Jones; alto saxophonists Jack Washington, Earl Warren, Tab Smith, Ernie Wilkins, Marshall Royal; and many more.

Among his many awards and honors, Count Basie was a recipient of one of the 4th Annual Kennedy Center Special Awards in December 1981, and a couple of months later at Radio City Music Hall the Black Music Association presented an all-star gala entitled "To Basie with Love."

Guitarist Freddie Green, who was so much a part of the Basie magic almost since its beginnings, spoke glowingly and prophetically a few years ago about the Count and the way, musically, he prepared an entrance at the end of his solos for the next man: "He leaves the way open." Count Basie left the way open for the Count Basie Orchestra. On the occasion of the Olympic Jazz Marathon the tradition of the Count Basie Orchestra continues, for the first time in Los Angeles under the direction of long-time Basie saxophonist Eric Dixon.

JOE WILLIAMS was born in Cordele, Georgia, but he is really a product of Chicago, where he moved when only two. In the big city, Williams grew up a hard-working youngster, becoming a wage earner at age ten. Throughout his early years, his musical activities were centered in church choirs and song groups. At seventeen he got his first job as a singer—with a local band leader, Johnny Long. Beginning his career with the band at no pay at all, Williams went to the respectable depression period fee of five dollars nightly—and the major share of that amount came from the grateful musicians who played behind him!

Before joining Lionel Hampton in 1943, he had a succession of singing dates with such band leaders as Erskine Tate, Coleman Hawkins and Andy Kirk. By 1950 Williams was ready for a giant career step: Count Basie invited him to appear with his Septet, and the short stint extended to ten weeks. When Basie left Chicago, Williams came under the wing of orchestra leader Red Saunders, with whom he made his first important recordings in 1950. Another four years passed before his next collaboration with Basie, this time in New York, and this one proved to be the exposure he was waiting for.

Williams began receiving wide recognition, including being selected a five-time winner as best blues singer in *Downbeat* Magazine's annual poll. In the summer of 1955, Williams' first big recording hit with the Basie band—*Every Day I Have the Blues*—opened the door for many more successes as a recording artist. One of the biggest was the album *Count Basie Swings, Joe Williams Sings*.

After six years with Basie, Williams left the band to become a solo performer, and since then has enjoyed top status as a con-

cert, nightclub and recording artist who is featured at the Newport Jazz Festival, and who appears as a guest on leading television programs, including *The Tonight Show*.

Williams has appeared at the Hollywood Bowl several times, both on the Jazz at the Bowl series and at the Playboy Jazz Festival.

THE CRUSADERS—currently featuring the talents of Joe Sample, keyboards, Wilton Felder, saxophones, and Leon "Ndugu" Chancler, drums—have had a long and distinguished jazz career; although the names have changed throughout the years, the dedication to dynamic jazz has not.

Starting as The Swingsters in Houston, the group soon moved to Los Angeles. At that time the line-up included Sample, Felder, Stix Hooper, Hubert Laws, Wayne Henderson and Henry Wilson. They changed their name to The Modern Jazz Sextet, then The Night Hawks, and found themselves booked into a nightclub for nearly two years. From that exposure they gained a recording contract, and yet another name, The Jazz Crusaders. Their success was immediate and enduring—by the time their 21st album was released they had come to be known as The Crusaders.

Today their recording catalogue includes 47 albums that have sold more than 15 million copies worldwide. They have also shared credits on more than 200 albums by various artists, and are working on the score for the film *The Shopping Bag Ladies of New York*.

The individual members of The Crusaders are equally active on solo recordings and as producers for other artists' projects.

Joe Sample has made four solo albums that have been highly successful. He is also an innovative composer, exploring many different musical avenues—his 26-minute classical work, *An American Rhapsody*, has been performed by many major orchestras.

Wilton Felder was already well-established as the outstanding saxophone player for The Crusaders when, after a long series of bassists didn't come up with the right sound for the group, he decided to play bass himself. Today he frequently finds his name at the top of critics' polls in both saxophone and bass categories. He too has a number of solo albums to his credit.

Ndugu has recently joined The Crusaders, and comes to the group with outstanding credentials: a Grammy Award for co-writing *Let It Whip* for the Dazz Band, drummer for Michael Jackson's *Thriller* album, and experience with the likes of Miles Davis, Weather Report, Carlos Santana, Herbie Hancock and George Duke.

Thank You

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1984 Open House at Hollywood Bowl

Children's International Festival of Performing Arts
Performances and Workshops
Mondays through Fridays
July 9–August 17

J.P. NIGHTINGALE
Masters of Ceremonies

JULY 23–27
"Legend into History"—CHIEF RED DAWN and BLUE EAGLE
"We Love Opera"—DAVID SCOTT OPERA ENSEMBLE
*"Signs of the Time" (Ameslan)—CINDY TANAKA and DIANE JONES

JULY 30–AUGUST 3
"Letters to Harriet Tubman" by PAUL MORSE featuring NYNA SHANNON ANDERSEN
"Anyone Can Dance!"—LORETTA LIVINGSTON & DANCERS with Jon Norton, percussion
*"Let's Make Music"—STEVEN TRAUGH

AUGUST 6–10
"Modern Minstrelsy"—THE TROUBADORS (COULTER and LEWIS)
"Dance Traditions of Japan"—FUJIMA KANSUMA KAI
*"Discover the River of Gold"—create a puppet with BETSY BROWN

AUGUST 13–17
In the Workshop Theatre (9:30 and 10:30)
"Sense and Nonsense"—DAN CROW
"Summer Strings"—BOB BAKER MARIONETTE THEATRE
On the Plaza Stage (10:30 and 11:30)
"Super Sounds"—SUPERCUSSION PLUS

Presented by the Los Angeles Philharmonic Association and Hollywood Bowl Volunteers
Produced by Jacqueline Ruiz Blew
Monday through Friday at 9:30 & 10:30 a.m.
Admission: $2.00
Free Parking

COME join us for a fun-filled summer morning at Hollywood Bowl! **Enjoy musicians, actors, singers, dancers, artists, puppets,** and **mimes** in performances and workshops just for you; drop in on a rehearsal of the **Los Angeles Philharmonic;** even bring a picnic and lunch in one of the Bowl's delightful picnic areas.

PERFORMANCES: in the Box Office Plaza at 9:30 and 10:30 a.m.

WORKSHOPS *(marked with a star): participation for children, ages 5 and older, following the performances at 10:30 and 11:30 a.m. Please note: **space is limited and reservations are required, so please order early.**

SIGN LANGUAGE: on Wednesdays, the 9:30 performances and 10:30 workshops are interpreted in sign language for the hearing impaired.

INFORMATION: phone (213) 850-2077.

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Performances and Work
Mondays through Fri
July 9–August 7

J.P. NIGHTINGALE
Masters of Ceremo

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30–AUGUST 3
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Plaza Stage (10:30 and 13:30
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Hollywood Bowl Volunteers
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SHOPS *marked with a star
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Because an extraordinary amount of advanced design and engineering has gone into Cougar's styling.

Its aerodynamic shape, for example, is as practical as it is beautiful, able not only to slip cleanly through onrushing air, but to use that air to help the car hug the road.

Get it together—buckle up.

Its EEC-IV electronic engine control system is the most advanced in the world, and is capable of controlling six different functions at once to keep the engine operating at peak levels of both power and fuel efficiency.*

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THE WINNING SEASON

FUTURE CONCERTS

July 23-27

ARTS

Olympic Arts Festival Los Angeles 1984

OLYMPIC ARTS FESTIVAL WEEK

Non-subscription concerts

Monday, July 23, 6:00 • Olympic Arts Week

THE GREAT OLYMPIC JAZZ MARATHON
The jazz doesn't stop! Six incredible hours with some of the most exciting names in jazz—in order of appearance:
Free Flight, The Wynton Marsalis Quintet, Bob James, Joe Williams, and **The Crusaders.**
Plus a special tribute to the late Count Basie with the **Count Basie Orchestra.**
Tickets: ~~$35.00~~, 20.00, 16.00, 10.00, 5.00, 3.00

Tuesday, July 24, 8:00 • Olympic Arts Week

THE WESTMINSTER ABBEY MESSIAH
The famous 1784 Westminster Abbey performance of Handel's Messiah is recreated. Baroque specialist **Christopher Hogwood** conducts the combined **Los Angeles Philharmonic** and **Institute Orchestras** (200 musicians), soloists **Mary Rawcliffe, Florence Quivar, Jerry Hadley, David Thomas,** and a 300-voice chorus.
Tickets: $35.00, 20.00, 16.00, 10.00, 5.00, 3.00

Wednesday, July 25, 8:00 • Olympic Arts Week

CLASSIC POPS AT THE BOWL—AN EVENING WITH RODGERS, HART AND HAMMERSTEIN
Join five-time Oscar winner **John Green** in this salute to the American musical theatre and the movies. The stellar vocal team lists **Carol Neblett, Brenda Boozer, Neil Rosenshein,** and **Richard Fredricks.** The **Master Chorale** is also featured in this evening of nostalgic favorites.
Tickets: $35.00, 20.00, 16.00, 10.00, 5.00, 3.00

Friday, July 27, 8:00 • Olympic Arts Week

PRELUDE TO THE OLYMPIC GAMES—A GALA CONCERT
The night preceding the Opening Ceremonies of the XXIIIrd Games of the Olympiad, the **Los Angeles Philharmonic** performs a special concert featuring John Williams' Olympic Fanfare and Theme, Leonard Bernstein's Prelude, Fugue, and Riffs, the world premiere of American Sing by Morton Gould, the Fanfare and Fugue from Copland's Symphony No. 3 (with the Amphitheatre of Light in the Sky, created by Frank O. Gehry and Ron Hays), and the choral finale from Beethoven's Ninth Symphony. World-renowned soloists **Benita Valente, Florence Quivar, Placido Domingo, Paul Plishka** and the **Los Angeles Master Chorale** join conductor **Michael Tilson Thomas.**
Tickets: ~~$100.00~~, ~~50.00~~, ~~40.00~~, 30.00, 20.00, ~~10.00~~

July 31-August 5

Tuesday, July 31, 8:30

A WARM WELCOME TO A GREAT ORCHESTRA AND ITS MASTER CONDUCTOR
Mahler: Symphony No. 3
Israel Philharmonic
Zubin Mehta, conductor
Florence Quivar, mezzo-soprano
Women of the Los Angeles Master Chorale
California Boys Choir
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 1, 8:30 • Virtuoso Series

ISRAEL PHILHARMONIC ORCHESTRA
ZUBIN MEHTA, conductor
SHLOMO MINTZ, violinist
This splendid Orchestra and its well-loved music director perform Dvořák's Symphony No. 7 and Francesca da Rimini by Tchaikovsky. **Shlomo Mintz** plays Bruch's Violin Concerto No. 1.
Tickets: ~~$40.00~~, ~~33.00~~, 20.00, 16.00, 11.00, 8.00, 5.00, 3.00

Thursday, August 2, 8:30

TWO SUPERB ARTISTS—TWO POWERFUL ORCHESTRAS
Alicia de Larrocha plays Mozart. The **Los Angeles Philharmonic** and **Institute Orchestras** (200 musicians) combine in a Mahler masterpiece.
Mozart: Piano Concerto in C, K. 467
Mahler: Symphony No. 5
Michael Tilson Thomas, conductor
Alicia de Larrocha, piano
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 3/Saturday, August 4, 8:30

VICTOR BORGE—LIVE AT THE BOWL
Delight in the musical antics of the wonderful **Victor Borge.** "No one in the world has made a better match between comedy and music" *(Los Angeles Times).* Share in the fun and the madness as Borge conducts the Philharmonic, plays his inimitable piano and brings his delectable brand of musical humor to the Bowl.
Victor Borge, conductor and piano
Tickets: ~~$32.00~~, ~~26.00~~, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, August 5, 7:30 • Sunday Sunset Concert

A DAZZLING PROGRAM
Pianist **Ilana Vered,** a Bowl favorite, joins conductor **Michael Tilson Thomas** and **Institute Conducting Fellows** for the final **Los Angeles Philharmonic Institute Orchestra** concert of the season. The program includes three dazzling works: Rachmaninov's Rhapsody on a Theme of Paganini, Stravinsky's Rite of Spring, and Tchaikovsky's Romeo and Juliet.
Tickets: $15.00, 11.00, 6.50, 5.50, 4.00, 1.00

August 7-11

Tuesday, August 7, 8:30

TWO MAJOR COMPETITION WINNERS
Edo de Waart is on the podium—**Emanuel Ax** is the pianist. They perform well-loved classics.
Rossini: Overture, William Tell
Chopin: Piano Concerto No. 2
Saint-Saëns: Symphony No. 3 (Organ)
Edo de Waart, conductor
Emanuel Ax, piano
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

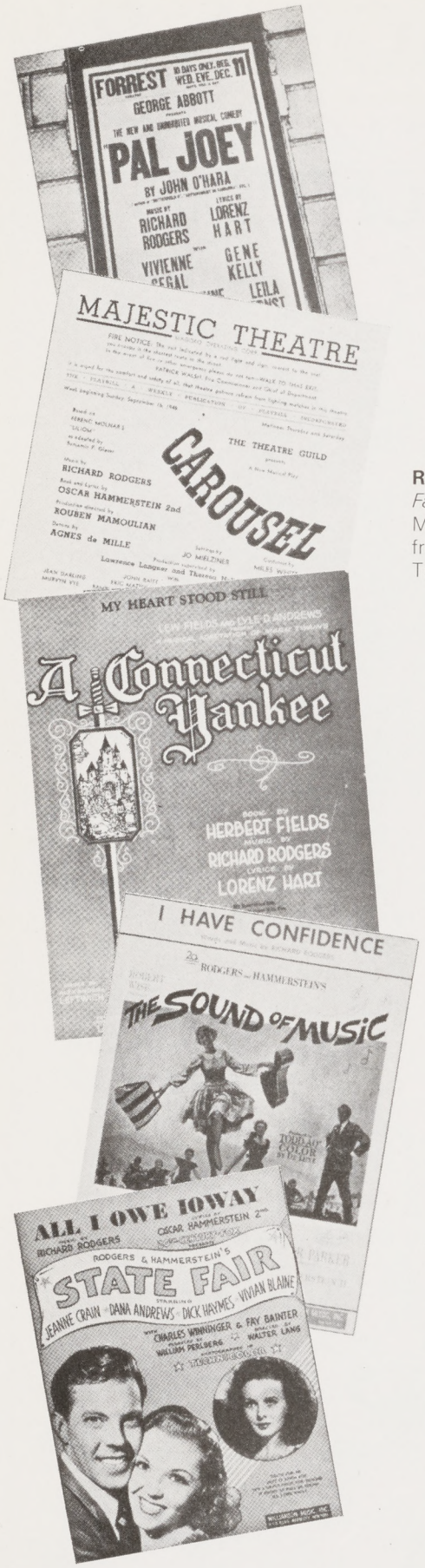
Thursday, August 9, 8:30

"DE WAART TRIUMPHS AT THE BOWL"
(Los Angeles Times)
An all-Wagner evening with **Edo de Waart.**
Wagner: Siegfried Idyll
Wagner: The Valkyrie, Act I
Edo de Waart, conductor
Linda Esther Gray, soprano
William Johns, tenor
Victor von Halem, bass
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 10/Saturday, August 11, 8:30

THE GREAT AMERICAN CONCERT—WITH FIREWORKS!
Last year's inaugural "Great American Concert" with **Erich Kunzel** was a smashing success. Enjoy his conducting of Pops Hoedown, Scott Joplin rags, American Fantasia, and a tribute to John Philip Sousa. This year's all-American concert features two of our own splendid Philharmonic musicians in the solo spotlight.
Erich Kunzel, conductor
James Walker, flute
Rob Roy McGregor, trumpet
Free Flight
Tickets: ~~$32.00~~, ~~26.00~~, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tickets at Bowl Box Office (Mon.-Sat. 10-9; Sun. 12-6; through intermission on all concert nights) and at **Ticketmaster outlets** (May Co., Music Plus, Sportmart). **Credit card phone orders** (213) 480-3232, Orange County (714) 740-2000, (Mon.-Sat. 9-9; Sun. 10-7; day of performance until 1:00 p.m.). **Group sales,** call 850-2050. **Park & Ride** Express Bus tickets available, free parking. **General information (213) 856-5400.**



Hollywood Bowl
July 25, 1984, 8:00 p.m.

LOS ANGELES PHILHARMONIC

JOHN GREEN, Conductor
CAROL NEBLETT, Soprano **NEIL ROSENSHEIN,** Tenor
BRENDA BOOZER, Mezzo-Soprano **RICHARD FREDRICKS,** Baritone
LOS ANGELES MASTER CHORALE
ROGER WAGNER, Director

An Evening of Rodgers, Hart and Hammerstein

I

Richard Rodgers Festival Overture: It's a Grand Night for Singing from the film *State Fair* (lyrics Oscar Hammerstein II); Do-Re-Mi from *The Sound of Music* (Hammerstein); My Funny Valentine from *Babes in Arms* (lyrics Lorenz Hart); A Fellow Needs a Girl from *Allegro* (Hammerstein); This Can't Be Love from *The Boys from Syracuse* (Hart); The Sweetest Sounds from *No Strings* (lyrics Rodgers); Victory at Sea from the TV series *Victory at Sea*

CAROL NEBLETT and RICHARD FREDRICKS
Falling in Love with Love from *The Boys from Syracuse* (Hart)
arranged and orchestrated by Robert Russell Bennett and John Green

NEIL ROSENSHEIN
If I Loved You from *Carousel* (Hammerstein)
arranged and orchestrated by Don Walker

BRENDA BOOZER
My Favorite Things from *The Sound of Music* (Hammerstein)

LOS ANGELES MASTER CHORALE
Do-Re-Mi from *The Sound of Music* (Hammerstein)

Lover from the film *Love Me Tonight* (Hart)
arranged and orchestrated by John Green and Albert Woodbury

CAROL NEBLETT and NEIL ROSENSHEIN
I Have Dreamed from *The King and I* (Hammerstein)

RICHARD FREDRICKS
Easy to Remember from *Mississippi* (Hart)
arranged and orchestrated by John Green

CAROL NEBLETT
A Wonderful Guy from *South Pacific* (Hammerstein)

BRENDA BOOZER and RICHARD FREDRICKS
Some Enchanted Evening from *South Pacific* (Hammerstein)

CAROL NEBLETT and ENTIRE ENSEMBLE
June Is Bustin' Out All Over from *Carousel* (Hammerstein)
arranged and orchestrated by Don Walker

Intermission

Program continues on opposite page

II

RICHARD FREDRICKS, NEIL ROSENSHEIN and CHORALE
Rodgers and Hart Medley: Manhattan from *1st Garrick Gaieties*;
Mountain Greenery from *2nd Garrick Gaieties*; Blue Room from *The Girl Friend;*
Thou Swell from *A Connecticut Yankee in King Arthur's Court;*
My Heart Stood Still from *A Connecticut Yankee*
(First performance of this setting at the Hollywood Bowl)

RICHARD FREDRICKS
Soliloquy from *Carousel* (Hammerstein)
arranged and orchestrated by Don Walker

CAROL NEBLETT
The Sound of Music from *The Sound of Music* (Hammerstein)

BRENDA BOOZER
I Enjoy Being a Girl from *Flower Drum Song* (Hammerstein)

CAROL NEBLETT and NEIL ROSENSHEIN
People Will Say We're in Love from *Oklahoma!* (Hammerstein)

Men of the CHORALE
There Is Nothin' Like a Dame from *South Pacific* (Hammerstein)

CAROL NEBLETT and RICHARD FREDRICKS
I Could Write a Book from *Pal Joey* (Hart)
arranged and orchestrated by John Green

BRENDA BOOZER
Climb Ev'ry Mountain from *The Sound of Music* (Hammerstein)

RICHARD FREDRICKS and ENTIRE ENSEMBLE
Oklahoma! from *Oklahoma!* (Hammerstein)

Music arranged and orchestrated by Robert Russell Bennett except as otherwise noted.

The Los Angeles Philharmonic records for Deutsche Grammophon, London Records, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

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NOTE BY ORRIN HOWARD

RICHARD RODGERS (1902-1979)

The arts in America have never been healthier than in the eighth decade of the 20th century. The country which in its earliest years found small opportunity to cultivate anything but the land and to explore little else than its new frontiers, began in the second half of the 1800's to discover its dormant creative energies in various areas of the arts. Through its history, which we shall trace briefly below, musical theatre, a delectable concoction made of bewilderingly diverse ingredients, came to be the most indigenous of America's art forms.

The names associated with the form are legion; one of these who was an awesomely prodigious contributor to it is Richard Rodgers. First with lyricist Lorenz Hart and later with Oscar Hammerstein II, he composed for theatre and film a treasure house of songs that have become firmly entrenched in the American heart and consciousness. It would not be stretching a point to look upon many of them as having the genuine quality of music of a people—the ingenuousness of true folk art.

In tracing the native musical ancestry of a Richard Rodgers, one can begin by fixing on a specific point—1735, the year that *Flora*, an English ballad opera, was performed in Charleston, South Carolina, and said to have been the first musical given in the colonies. A little more than a hundred years later, America was devising its own musical entertainments, one of the most popular being the minstrel shows. This latter form reached its peak in the 1840's and 1850's with the Virginia Minstrels and the Christy Minstrels, both groups comprised of white performers in blackface who entertained with a combination of singing, dancing, Negro dialect patter and instrumental music played on the banjo, violin, bone castanets and tambourine. It was the Christy Minstrels that introduced Stephen Foster's first songs—*Old Folks at Home, Mass'a in De Cold, Cold Ground, Old Kentucky Home*.

In New York in 1866, a 5½ hour extravaganza. *The Black Crook*, made history by introducing chorus girls, suggestive songs, and sex to its spectacle of lavish stage effects. The show ran for more than 400 continuous performances, and—all the more successful for being denounced from pulpit and press—for more than 2000 performances in revival. *Evangeline* in 1874 boasted two firsts: the first show to be called a musical comedy, and the first to have a musical score created for it. By using ordinary people behaving in a down-to-earth manner, *The Mulligan Guard* (1879), was American musical theatre's answer to *verismo* opera.

In the 20th century, Burlesque, Vaudeville and the Revue, including the Ziegfield Follies, flourished, introducing such stars as Fannie Brice, Eddie Cantor, Al Jolson and Will Rogers. The century's first decade saw the beginnings of true musical comedy in the shows of George M. Cohan.

Richard Rodgers, above, and on previous page with Lorenz Hart (top), and Oscar Hammerstein II.

Cohan's energetic, frivolous, sentimental shows found their antithesis in the sophisticated stylish creations of Jerome Kern. His *Showboat* in 1927, adapted by Oscar Hammerstein II from a novel by Edna Ferber, signalled the emergence of the musical play. With its splendid songs growing organically from the serious story, *Showboat* became a classic and a waymark.

The *Showboat* year of 1927 was also the year of *A Connecticut Yankee*, the first important musical by Richard Rodgers and the librettist he had met and with whom he had worked at Columbia University, Lorenz Hart. The Rodgers and Hart collaboration that began in 1918 continued until 1942, when the partnership was dissolved (Hart died in 1943). In their almost twenty-five years together, they had produced twenty-nine shows (nine of them made into films), and had tallied something like four-hundred songs.

Rodgers and Hart were a new team when in 1925 they wrote songs for a Theatre Guild one-day revue, *The Garrick Gaieties*, which ended by running for 211 performances. They supplied songs for a second edition of *Gaieties* the following year, but by that time they were well on their way to establishing themselves with their own shows, *The Girl Friend* and *A Connecticut Yankee in King Arthur's Court*. The latter, adapted by Herbert Fields from the book by Mark Twain, represented a foray into the world of pseudo-operetta, with a long-ago-and-far-away setting. Hart's ultra-sophisticated lyrics and Rodgers' stylistically compatible music reached dazzling heights in the next decade: *Babes in Arms* (1937); *The Boys from Syracuse* (1938), derived from Shakespeare's *A Comedy of Errors; Pal Joey* (1940), considered daringly "adult" at the time because of the seedy, unsympathetic characters that peopled John O'Hara's short stories, the basis of the libretto.

Only a year after the final collaboration with Hart (*By Jupiter*), Rodgers made musical theatre history with a new partner, the redoubtable Oscar Hammerstein II. The show was *Oklahoma!*, and it joined the elite company of long-running Broadway shows with a total of 2,248 performances in its initial production. Like *Showboat, Oklahoma!* was an adaptation of an existing literary work—in this case a Theatre Guild play of 1931, *Green Grow the Lilacs* by Lynn Riggs. The partnership of Rodgers-Hammerstein was as gold-plated as any in the history of musical theatre, what with *Carousel, South Pacific, The King and I* and *The Sound of Music* heading their list of classics.

The collaboration with Hammerstein had an effect upon Rodgers' music that demonstrated both the composer's sensitivity and versatility, and ensured the success of their efforts. Having created musical counterparts to Hart's brilliant, acerbic wit, Rodgers turned his style quite wonderfully to suit Hammerstein's warm philosophy and ebullient good spirits. It need hardly be said that Rodgers' two extremely fortuitous partnerships were sources of rich fulfillment for himself and provided a virtually unparalleled bounty for the world in the genre of musical theatre. And that the composer was as successful in his original film scores as his theatre works is apparent in such titles as *Love Me Tonight, Mississippi* and *State Fair*.

Los Angeles Philharmonic Orchestra

(founded 1919)

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Michael Tilson Thomas, Principal Guest Conductor

Neal Stulberg, Exxon/Arts Endowment Assistant Conductor* **William Kraft,** Composer-in-Residence†

1st Violins
Sidney Weiss
Principal Concertmaster
Alexander Treger
Second Concertmaster
Irving Geller
Associate Concertmaster
Mark Baranov
Assistant Concertmaster
Tamara Chernyak
T. Koong Wang
Rochelle Abramson
Mark Kashper
Lawrence Sonderling
Barbara Durant
Charlotte Sax
Mischa Lefkowitz
Barry Socher
Edith Markman
Richard Leshin
William Heffernan
Camille Guastafeste
Michele Bovyer

2nd Violins
Harold Dicterow
Principal
Jeanne Aiken
Associate Principal
Lori Ulanova
William Rankin
Jack Gootkin
Janet DeLancey
Roy Tanabe
Michael Nutt
Robert Witte
Guido Lamell
Fred Broders
Carlo Spiga
Judith Mass
Paul Stein
Maria Larionoff
Dale Allmond

Violas
Heiichiro Ohyama
Principal
Arthur Royval
Assistant Principal
Jerry Epstein
Irving Manning
David Stockhammer
Murray Schwartz
Albert Falkove
Richard Elegino
Charles Lorton
Sidney Fagott
Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

Cellos
Ronald Leonard
Principal
Daniel Rothmuller
Associate Principal
Nino Rosso
Assistant Principal
Mary Louise Zeyen
Howard Colf
Stephen Custer
Barry Gold
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Peter Snyder

Basses
Dennis Trembly
Principal
Bruce Bransby
Principal
Barry Lieberman
Assistant Principal
Jack Cousin
Richard D. Kelley
Frank Granato
Arni Heiderich
Frederick Tinsley
John Schiavo
Christopher Hanulik

Flutes
Anne Diener Giles
Principal
James Walker
Principal
Roland Moritz
Miles Zentner

Piccolo
Miles Zentner

Oboes
Barbara Winters
Principal
David Weiss
Principal
Donald Muggeridge
Robert Cowart

English Horn
Robert Cowart

Clarinets
Michele Zukovsky
Principal
Lorin Levee
Principal
Merritt Buxbaum
David Howard

E-Flat Clarinet
Merritt Buxbaum

Bass Clarinet
David Howard

Bassoons
David Breidenthal
Principal
Alan Goodman
Principal
Walter Ritchie
Patricia Kindel

Contrabassoon
Patricia Kindel

Horns
William Lane
Principal
John Cerminaro
Principal
Ralph Pyle
George Price
Brian Drake
Robert Watt
Assistant Principal

Trumpets
Thomas Stevens
Principal
Donald Green
Associate Principal
Rob Roy McGregor
Boyde Hood

Trombones
Byron Peebles
Principal
Ralph Sauer
Principal
Herbert Ausman

Bass Trombone
Jeffrey Reynolds

Tuba
Roger Bobo

Timpani and Percussion
Mitchell Peters
Principal
Raynor Carroll
Principal
Walter Goodwin
Charles DeLancey

Harp
Lou Anne Neill

Keyboards
Zita Carno

Librarians
James Dolan
Roy Tanabe
Assistant
Katherine Dolan
Assistant

Personnel Manager
Irving Bush

Stage Manager
George Coble

†The nationwide Composer-in-Residence program, designed and administered by MEET THE COMPOSER, INC., is funded by major grants from EXXON CORPORATION, the ROCKEFELLER FOUNDATION, and the NATIONAL ENDOWMENT FOR THE ARTS.
*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.

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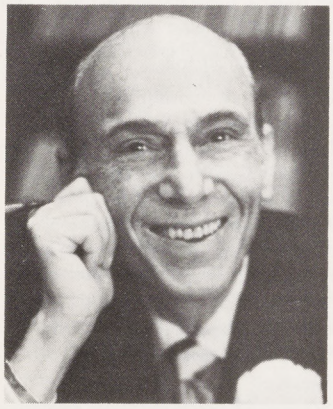
ABOUT THE ARTISTS



Composer-conductor-pianist-arranger **JOHN GREEN** first appeared as a guest conductor at the Hollywood Bowl in August of 1949. Since then he has been on the Bowl podium almost annually, this Olympic Arts Festival concert appearance marking his 32nd season.

A graduate of Harvard University at the age of 19 with a degree in economics, Mr. Green was also educated at New York's Horace Mann School. His contributions to the literature of both popular and serious music resulted in his being elected in 1973 to the Songwriters Hall of Fame. The best known of his songs include *Coquette, Out of Nowhere, I Cover the Waterfront, I Wanna Be Loved, The Song of Raintree County* and *Body and Soul*.

For ten years general music director and executive-in-charge-of-music for MGM Studios, he has been nominated for the Academy Award fourteen times and has won five Oscars. His winners were *Easter Parade, An American in Paris, West Side Story, Oliver!* and *The Merry Wives of Windsor Overture*.

Additional awards have included the Golden Globe for his score for the Danny Kaye film, *The Inspector General*, and the Grammy for the soundtrack album of *West Side Story*. His soundtrack album of *Oliver!* won a Gold Record. In May of 1983 the American Society of Music Arrangers made him the first recipient of the President's Award for Distinguished Service To Music, Musicians and the Entertainment Industry. He has also been honored with a Star in the Hollywood Walk of Fame, a scholarship in his name at the University of Southern California, and an honorary doctorate from Pepperdine University.

A former conductor and commentator for the Los Angeles Philharmonic's Symphonies for Youth concerts, Mr. Green regularly appears as guest conductor with many of the leading symphony orchestras in the United States and Canada. He has enjoyed particular success with his symphony pops concerts and his name has become especially linked with the music of Richard Rodgers. In 1973 Mr. Green and Robert Russell Bennett were commissioned by Richard Rodgers to arrange and orchestrate for the first time the works of Rodgers and Hart. Likewise, on a commission from Lerner and Loewe, Mr. Green created the original symphony concert of their works (which was premiered by the Los Angeles Philharmonic at the Hollywood Bowl in 1958).

His one movement symphony, *Mine Eyes Have Seen—Symphonic Parallels and Contradictions for Orchestra*, had its successful world premiere at the dedication of Denver's Boettcher Concert Hall on March 5, 1978. It has since been performed, with the composer conducting, by the San Diego Symphony.

In April 1983 Mr. Green began his second term as a director of the American Society of Composers, Authors and Publishers (ASCAP).

Soprano **CAROL NEBLETT** was born and raised in California where she studied with William Vennard and coached with Pierre Bernac and Lotte Lehmann. Her professional career began at the age of 19 as soloist with the Roger Wagner Chorale and since then she has achieved international status on the concert and opera stage. She has toured North America, Eastern and Western Europe, the Middle East and the Far East appearing as oratorio and symphony orchestra soloist.

On the operatic stage of such important houses as the Vienna Staatsoper and London's Covent Garden, she has portrayed a wide variety of roles: Violetta in *La Traviata*, Manon Lescaut, Desdemona in *Otello*, the Countess in *Le Nozze di Figaro*, both Donna Anna and Donna Elvira in *Don Giovanni*, Ariadne in *Ariadne auf Naxos*, Chrysothemis in *Elektra*, Minnie in *The Girl of the Golden West*, and Senta in *The Flying Dutchman*, the role in which she made her debut at the Metropolitan Opera. In addition to the standard repertory, she also sings such roles as Marguerita and Elena in Boito's *Mefistofele*, performances of which brought her acting and singing powers to world-wide attention.

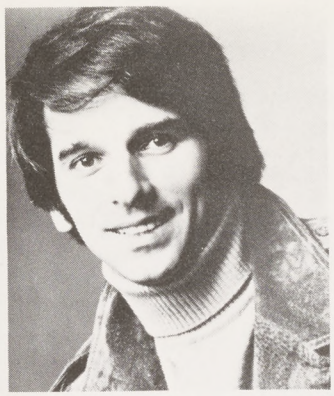
Miss Neblett has appeared with the Los Angeles Philharmonic at both the Music Center and Hollywood Bowl. She also sang in a performance of the Beethoven Ninth Symphony with the Los Angeles Philharmonic under Maestro Giulini at New York's Carnegie Hall in May 1979.

BRENDA BOOZER has become one of America's most sought-after mezzo-sopranos since her success at the Spoleto Festival USA in Donizetti's *Il Furiosa* in 1978.

Originally trained as a dancer, the Atlanta-born singer studied voice at New York's Juilliard School of Music. Miss Boozer made her Metropolitan Opera debut on Christmas Day 1979 as Hansel, a role she also sang on the Met's 1980 tour in Washington, D.C., Cleveland, Atlanta, Dallas, Minneapolis and Detroit. In 1982 she was Meg in Carlo Maria Giulini and the Los Angeles Philharmonic's celebrated production of Verdi's *Falstaff*.

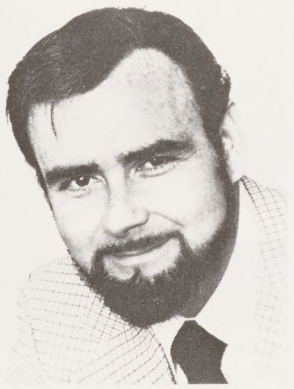
She has been praised for her performances with the Lyric Opera of Chicago *(Cavalleria Rusticana)*, Netherlands Opera *(Der Rosenkavalier)*, Memphis Opera *(Don Quichotte* and *La Périchole)*, San Francisco Spring Opera *(La Clemenza di Tito)*, Hawaii Opera *(Il Barbiere di Siviglia* and *Ariadne auf Naxos)*, and Houston Opera *(La Cenerentola)*, among others. She has also appeared in *Das Rheingold* at the Metropolitan Opera, sang Rosina in *Il Barbiere di Siviglia* with the Memphis Opera, and Carmen with the St. Petersburg Opera.

As a concert artist, Miss Boozer has appeared with a number of leading orchestras, including the Los Angeles Philharmonic. She is also a popular guest on television talk shows, such as *The Tonight Show*, Merv Griffin and Mike Douglas.



The New York City-born tenor **NEIL ROSENSHEIN** made his professional debut in 1973 singing Count Almaviva in *Il Barbiere di Siviglia* opposite Frederica von Stade and Alan Titus with the Opera Association of Florida. That same season he appeared with the Fort Worth Opera and the following summer gave his first performances at Wolf Trap. As a result of these early successes, Mr. Rosenshein has become one of the most in-demand young tenors, performing frequently with the Opera Company of Boston and the Boston Symphony as well as with the San Francisco Opera and at the Wolf Trap Festival.

Highlights of his career include his European debut (Bayerischer Rundfunk, Munich), his premiere engagement with the Houston Grand Opera (Alfredo in *La Traviata*), his recording debut (on Deutsche Grammophon), his participation in the world premiere of Leonard Bernstein's *An American Songfest* (National Symphony Orchestra, Bernstein conducting), his Blossom Festival debut as soloist with the Cleveland Orchestra (Schumann's *Scenes from Faust*), and three PBS broadcasts (*Messiah* with the Boston Symphony under Colin Davis). He made his Los Angeles Philharmonic debut at the Hollywood Bowl in 1980.



The California-born baritone **RICHARD FREDRICKS**, star of the Metropolitan and New York City Operas, is recognized as one of today's finest singing actors. Among his more than 40 leading roles in both the standard and contemporary repertoire, he has been especially acclaimed in the title roles of Mozart's *Don Giovanni*, Rossini's *Il Barbiere di Siviglia* and Verdi's *Rigoletto*. The role of Don Carlo in Verdi's *La Forza del Destino* was the vehicle for his first appearance with the Metropolitan Opera in 1975, and it was as Germont in *La Traviata* that he made his European debut with the Hamburg Staatsoper in 1979. During the 1983/84 season, Mr. Fredricks appeared in the Metropolitan Opera's productions of *Don Giovanni, Don Carlo* and *Francesca da Rimini*.

Mr. Fredricks is also a frequent guest with most other leading American opera companies, including those of San Francisco, Boston, Houston, Philadelphia, and New Orleans and also performs regularly with the Montreal Opera and in South America with the Opera Metropolitana in Caracas and the Santiago Opera. As a recitalist and orchestral soloist, Mr. Fredricks appears with many major American symphony orchestras, including the Los Angeles and New York Philharmonics, Boston Symphony, Cleveland and Philadelphia Orchestras and abroad with the Israel Philharmonic.

Mr. Fredricks sang in the first telecast of the prestigious "Live from Lincoln Center" series in *The Ballad of Baby Doe*. His subsequent television performances have included productions of *Roberto Devereux, La Traviata* and *Manon* and guest appearances on *The Tonight Show* and other talk shows as well as on the hit comedy series *The Odd Couple*. He appears frequently on the summer musical circuit and has starred in a number of musicals, among them *Kiss Me Kate, Carousel, Kismet, The Unsinkable Molly Brown, Camelot* and *The Music Man*.

Mr. Fredricks made the first of his more than 20 appearances with the Los Angeles Philharmonic at the Hollywood Bowl in 1961.

THE LOS ANGELES MASTER CHORALE, founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Since its first concert at the Dorothy Chandler Pavilion in 1965, the ensemble has continued to present an annual concert series at the Music Center, giving Los Angeles a unique reputation as the only city in the country which supports its own professional resident chorus in a regular series of choral programs. The 120-voice Chorale occupies a position as one of the foremost choral groups in the United States and includes in its select membership the finest vocal talent in the Southland.

The Los Angeles Master Chorale has worked closely with the Los Angeles Philharmonic through the years, appearing with the Orchestra at the Music Center, Hollywood Bowl and on recordings.

1985 FESTIVAL FLY-AWAY AND DRIVE-AWAY

The International Committee of the Los Angeles Philharmonic and the Philharmonic Affiliates present the fourteenth annual Festival Fly-Away.

The Grand Prize in this year's drawing is a 1985 Isuzu Impulse, courtesy of American Isuzu Motors Inc.

The First Prize is a trip for two to Japan, including round-trip executive class airfare courtesy of Japan Airlines, and a week's hotel accommodations at the Akasaka Prince Hotel in Tokyo, courtesy of Prince Hotels Inc. The winner will also receive a three-piece set of Gucci luggage.

Additional prizes include a Sony Trinitron Color Television and Sony Audio Products courtesy of Sony Manufacturing Company of America, a Box for four at the Hollywood Bowl for the Virtuoso Series during Summer Festival 1985, and two season tickets for the Celebrity Series at the Dorothy Chandler Pavilion, 1985/86 season.

In the past, prize winners have visited Norway, Munich, Vienna, Rome, Amsterdam, Israel, Mexico, London, Paris, Singapore and Greece. The 1984 winner of a trip to Italy was Nancy Hicks of Pacific Palisades. Mr. & Mrs. Elliot Wyner of Venice won the second prize cruise to Acapulco. The Hollywood Bowl Box was won by Mr. & Mrs. Robert Ulis of Covina, and Mr. M. Milenski of Long Beach received the Celebrity Series tickets.

This year's drawing will be held at the Philharmonic Affiliates' Spring Conference in May 1985. Gertilda Voss Conti is the 1985 Fly-Away Chairman. Tickets may be obtained for a donation of $1.00 each from any Philharmonic Affiliate member, at all Philharmonic concerts or from the Volunteer Cottage at the Hollywood Bowl, 850-2165. Tickets are non-refundable and non-redeemable.

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& DRIVE-AWAY

Los Angeles Philharmonic Assn.
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Olympic Arts Festival Los Angeles 1984

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When our Olympic athletes pursue excellence this summer in Los Angeles, they'll be doing it on ARCO's track.

Because ARCO, Atlantic Richfield, wanted our athletes to have the best. That's why we funded the building of the new Olympic track and refurbished the Coliseum.

We also wanted our future Olympic hopefuls and our community to have the best. That's why we built seven new Olympic practice tracks at schools in and around Los Angeles. Tracks that will be around long after the Olympics are over, for the people in the community to use and enjoy.

Putting our energy into the community, is just another way that ARCO is putting its energy into excellence.

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Claude Monet, *Le Bassin d'Argenteuil*, 1874, Museum of Art, Rhode Island School of Design, Providence, Gift of Mrs. Murray S. Danforth.

A Day in the Country
Impressionism and the French Landscape

Los Angeles County Museum of Art
5905 Wilshire Boulevard
June 28–September 16, 1984

This exhibition has been organized by the Los Angeles County Museum of Art in collaboration with The Art Institute of Chicago and the Réunion des Musées Nationaux, Paris.
The exhibition and catalog are funded by a grant from the IBM Corporation.
Additional support has been received from the National Endowment for the Arts, the Association Française d'Action Artistique (Ministère des Relations Extérieures), the California Arts Council, and an indemnity from the Federal Council on the Arts and the Humanities.
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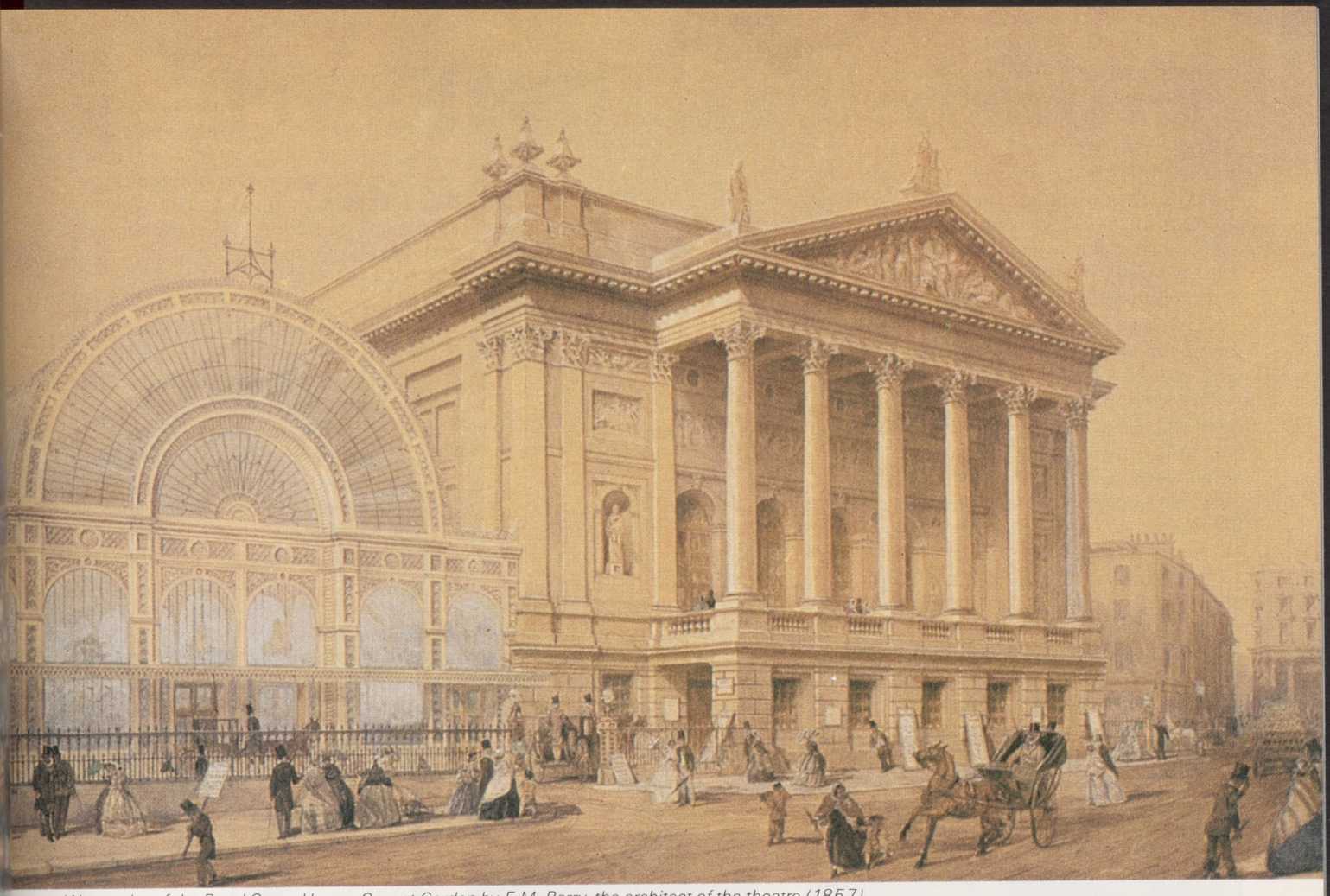

Watercolor of the Royal Opera House, Covent Garden by E.M. Barry, the architect of the theatre (1857)

Opera: The Royal Tradition

by Martin Bernheimer

The British have always enjoyed a flair for understatement. They have always—well, almost always—enjoyed playing things down.

Covent Garden is an opera house to some. To many informed operamaniacs, in fact, it is *the* opera house, the aged, stately, distinguished, London home of the celebrated Royal Opera, not to mention its dancing sister, the Royal Ballet. As such Covent Garden ranks high among the world's great and ancient edifices dedicated to the care and feeding of the lyric muse and its immediate relations.

But to other observers, those who cannot tell a hemidemisemiquaver from a horsefly and don't care, Covent Garden is a more prosaic proposition. It merely connotes the produce-market district that surrounds the opera house. Covent Garden was the original florid haunt of Liza Doolittle, remember? The ever-sensible British have no qualms about juxtaposing cabbages with the lyric muse.

Sir John Tooley, general director of the Royal Opera since 1970, sounded like a restrained and formal Hollywood publicist when in 1982 he commemorated the 250th anniversary of the opening of his house.

"It has had many names," he wrote, "but . . . it has always popularly and affectionately been called Covent Garden. I like to think that these two emotive words, as with Rolls Royce, have about them the ring of excellence, for it is our aim to provide opera and ballet at their highest possible level and offer the public all that it best the world over."

Even the proud Sir John pointed out, however, that Covent Garden has always been a theatre for all seasons, that it has hosted pantomimes and circuses and ice-skating ventures and social balls along with the inevitable *Carmens, Trovatores* and *Swan Lakes.* Let it not be said that Covent Garden is, or ever was for long, the exclusive preserve of the upper crust.

The much-ballyhooed American Bicentennial of 1977 is still a fresh, if not necessarily fond, memory for most of us. It is sobering, especially within the context of an international Olympic cel-

ebration, to think that a Covent Garden existed even before the United States did.

The characteristically anonymous author of the introduction to a recent history of Covent Garden is eager to put matters in their proper perspective. "Not only is the present theatre the third of three very different buildings to stand upon the site," he or she writes, "but its role as an opera house extends over only slightly more than half its 250 year history."

The Metropolitan Opera, it may be recalled, raised its opulent curtain for the first time a mere century ago. When America's leading—or at least most glamorous—operatic benefactor celebrated that 100th birthday this season, in an orgy of conspicuous consumption, little talk could be heard about the insignificance of the time span involved.

What's in a name?

The Bow Street locale of the opera house used to be something akin to holy land. That is, it actually used to be a *convent garden* in the service of a Catholic church in Westminster.

The clergy had long departed, however, by 1732 when the actors moved in. The first Covent Garden playhouse—it was officially named the Theatre Royal—opened with Congreve's *The Way of the World.* Music began to ring through the auditorium soon thereafter, to the popular tunes of *The Beggar's Opera.*

George Frideric Handel, aka Georg

A ticket designed by Hogarth for the benefit performance of Thomas Walker, the original MacHeath of "The Beggar's Opera" in 1728

Friedrich Händel, arrived upon the scene in 1734, bringing all manner of frilly, ready-made opera with him—or oratorio, depending on the season.

When fire destroyed the first theatre in 1808, a replacement building rose from the ashes within the year. Weber composed *Oberon* for this house in 1826. Soon Maria Malibran and Wilhelmine Schröder-Devrient commanded the premises for florid yet heroic diva wars. On a single historic night during this somewhat bizarre period, Malibran mustered the title roles of both—repeat, both—*La Sonnambula* and *Fidelio.* What's more, the two operas were separated by a comic ballet called *Auld Robin Gray.*

Singers obviously had leather lungs in those days. Audiences apparently had endless patience. Foreign companies came and went. Most notable among the early visitors, perhaps, was an ensemble from Brussels that performed Rossini and Meyerbeer in a manner pleasing even to Henry Fothergill Chorley. The grandfather of all us critics deigned to describe the Belgian *Huguenots* effort as "unmutilated and meritorious."

Rapture.

Bel canto moved in next. The house, renamed the Royal Italian Opera, was rebuilt to accommodate the traditional horseshoe seat formation. Giulia Grisi ennobled *Semiramide* at the reopening. Soon, with the overt blessing of good Queen Victoria, hum-along opera began to serve as the approved entertainment of polite British society. Then another disastrous fire abruptly brought all this to another temporary end during a fancy-dress ball in 1856.

The third house opened, rather traumatically, two years later. The vehicle this time took the sprawling form of *Les Huguenots,* and the stellar cast included Grisi and Giovanni Mario. The performance, alas, was never completed. The final act had not even begun when the clock struck midnight. Sunday, the godly day of moral contemplation and closed theatres, had arrived too early for the festive operagoers.

A brave stage manager tried to explain the problem. The orchestra abandoned Meyerbeer in favor of "God Save the Queen." The audience went home grumbling.

A grave post-mortem appeared Monday morning in *The Times:* "It was as well, Her Majesty was not present."

But she was present. Her stern profile adorned the ornate top of the new proscenium arch. It glowers there to this day, grandly confronting 2,117 plush seats amid crimson and gold decor.

International opera became a brief but reasonably steady annual attraction at Covent Garden between 1858 and 1939, apart from a four-year hiatus during World War I when the government commandeered the theatre as a furniture repository.

Virtually everyone who was anyone in the world of high Cs and high egos eventually appeared in the Bow Street emporium. The only notable absentees during the early years were stars who happened to harbor an aversion to singing even the French and German repertories in Italian. Opera in the original language did not become a house policy until 1888. That was the year of Wagner, the year a conductor named

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CLIVE BARDA

Sir Colin Davis, Music Director of the Royal Opera, in the auditorium

Gustav Mahler and a company from Hamburg staggered London with the first Covent Garden *Ring des Nibelungen.*

The ensuing years, some good and some not so good, witnessed the golden debuts of Enrico Caruso, Emmy Destinn and Luisa Tetrazzini, not to mention the timely British premieres of Puccini's most beloved operas plus *Parsifal* and *Louise.*

It was in 1910 that Covent Garden made the fateful acquaintance of a 31-year-old, self-taught quasi-genius named Thomas Beecham. He wasn't a sir then. He wasn't even a particularly well-known conductor. But he was wealthy, bold and imaginative. What's more, he could muster sufficient inner ardor and outer support to afford London its first look at Richard Strauss' then-controversial *Elektra*—a scant year after the Dresden premiere—not to mention two other rarefied, essentially British, specialties: *The Wreckers* of Ethel Smyth and *A Village Romeo and Juliet* by Frederick Delius.

Before the outbreak of war, Beecham managed to introduce a good deal more Strauss—*Salome, Ariadne auf Naxos, Rosenkavalier,* even *Feuersnot.* He also mustered two seasons of Russian opera.

Later, when the theatre began its post-World War I activities, Beecham assumed full command, a continuing variety of fiscal problems notwithstanding. Unfortunately, his optimistic scheme to form and sustain a British national company came to grief in 1924.

During most of the next seven years, Covent Garden functioned primarily as a dance hall. Opera returned only for eight weeks each summer. Nevertheless, even this relatively blighted era could boast its glories, notably German efforts featuring such imported paragons as Frida Leider, Lotte Lehmann, Elisabeth Schumann, Lauritz Melchior, Friedrich Schorr, Alexander Kipnis and Richard Mayr, often under the baton of Bruno Walter.

The Italians occasionally had their days, too, especially when the likes of Rosa Ponselle, Beniamino Gigli, Aureliano Pertile, Mariano Stabile and Ezio Pinza could be lured to London.

The Met may have had more money. But it had no summer season and no monopoly.

Beecham was persuaded to return from 1932 to 1939, presiding over sometimes chaotic, sometimes unpredictable, sometimes improvised performances that on the luckiest nights achieved remarkable distinction against the odds. It was during this Depression era that he conducted some especially memorable Wagner, loftily seconded by none less than Wilhelm Furtwängler, Fritz Reiner and Felix Weingartner.

It was at this time, too, that the adored Conchita Supervia revived the art of the coloratura mezzo-soprano; that Richard Tauber, Tiana Lemnitz and Erna Berger sang Mozart of incomparable finesse; that Kirsten Flagstad and Melchior personified the Tristan and Isolde many experts still regard as ideal; that Richard Strauss defined the impulses of his own *Ariadne* with forces from Dresden.

It also was at this time that a rather naive London flirted with the idea of an alliance with a prime Fascist showcase, the Rome Opera. Luckily, the plan was aborted. Meanwhile, pre-World War II London frequently found itself playing uncomfortable host to casts that

Gwyneth Jones, right, the current Royal Opera Turandot, with an illustrious predecessor in the role, Dame Eva Turner

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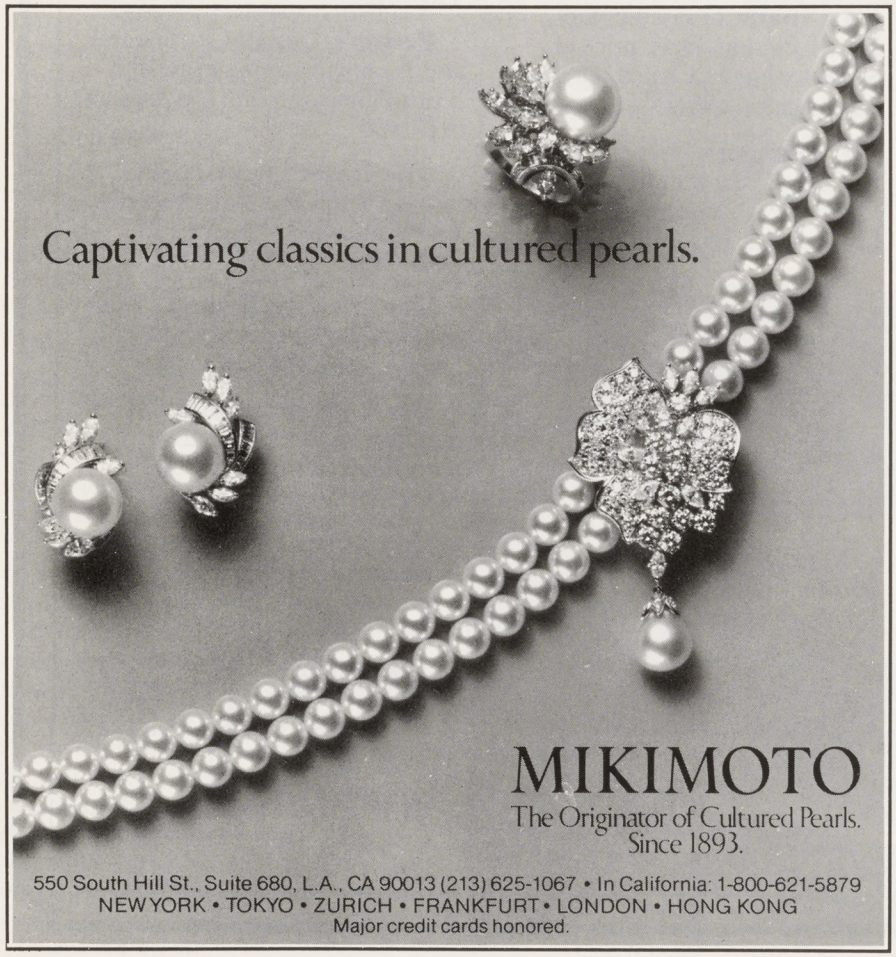


united Nazis with Nazi outcasts with Nazi escapees. An infamous *Rosenkavalier* of the period found the anti-Nazi Lotte Lehmann so harassed by politically hostile colleagues that she collapsed during the first act and had to be replaced by a Viennese rival who just happened to be in the audience.

During World War II, Covent Garden became the ignoble property of a commercial enterprise known as Mecca Cafes. Once again, the opera house served as a dance hall. All that changed for good, however, in 1946. Peace brought with it the formation of a full-fledged, government-subsidized, nationally oriented, idealistic, quintessentially British opera company. Or so everyone hoped.

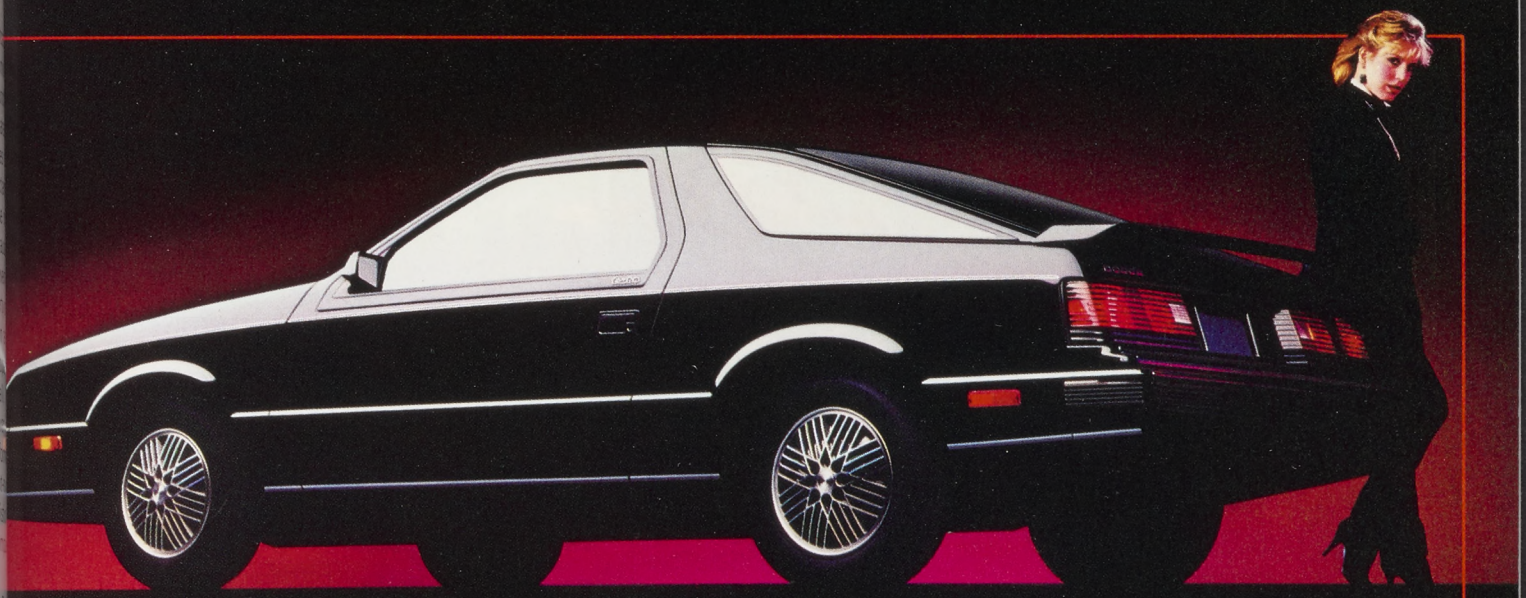
Until 1946, the term Royal Opera had referred to a building. Under the auspices of the newly formed Covent Garden Opera Trust, managed by David Webster of the Liverpool Philharmonic, and with funds from the newly formed Arts Council of Great Britain, the Royal Opera would henceforth be a producing apparatus. The official goals of the trustees were, if anything, too explicit:

> ". . . to establish Covent Garden as the national centre of opera and ballet, employing British artists in all departments, wherever that is consistent with the maintenance of the best possible standards; and aiming not merely at the organization of occasional seasons but a permanent national institution, which while ready to learn from the great continental traditions, will develop its own tradition and finally create a style of its own."

The new beginning was fraught with dilemma. Many experts assumed Beecham would return to assume immediate leadership. But his outspoken sentiments and autocratic habits had left him unpopular in some key places. After the war he was to conduct opera at Covent Garden only on two occasions, both in 1951. The duties of the music director were handed instead to a dark-horse candidate, the Austrian refugee Karl Rankl.

Rankl had to endure second-guessing from the powers above him, and he sometimes had to run a poverty-stricken company by the trial-and-error system. His gifts as a conductor tended to be solid rather than inspiring. His casting choices, often the result of financial and logistical factors beyond his control, sometimes tended toward the dubious.

His adherence to an unyielding opera-in-English policy often brought



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with it the unintentional comedy of French, Italian and German guest artists mangling a language they did not understand, much less speak. It also precluded the engagement of many major foreign singers who simply would not, or could not, relearn their roles in English.

Rankl drew criticism for entrusting some stagings to the eccentric young Peter Brook, including a *Salome* that nearly caused a riot—not just because the theatrics were odd, not just because the inimitable Ljuba Welitsch sizzled without inhibition in the title role, but mostly because Salvador Dali provided wildly Expressionist decors that were distinctly ahead of their time.

In retrospect it is clear that Rankl deserved credit and gratitude for making a brave start under trying circumstances. He received little of either.

His successors—Rafael Kubelik (1955-8), Georg Solti (1961-71) and Colin Davis (1971 to the present)—encountered various problems of their own, but, in general, their regimes were marked with increased success. After all, they could reap the advantages of larger budgets, enhanced personal power, and a gradual reversion to a policy of international opera performed by generally international casts, usually in the original language.

Postwar Covent Garden has witnessed the emergence of the British singer as a valued commodity on the world market, even though the British singer has enjoyed no monopoly on central assignments in London. Postwar Covent Garden has also seen the abandonment of the traditional repertory system in favor of a *stagione* concept that allows one unchanging cast to perform the same opera five or six times within a short time period.

Postwar Covent Garden has nurtured, or in some cases has at least flirted with nurturing, two generations of British or British-oriented singers of undisputed international rank: Kathleen Ferrier, Amy Shuard, Marie Collier, Joan Sutherland, Gwyneth Jones, David Ward, Donald McIntyre, Peter Glossop, Robert Lloyd, Norman Bailey, Stuart Burrows, Geraint Evans, Margaret Price, Yvonne Minton, Janet Baker, Otakar Kraus, Kiri te Kanawa, Peter Pears, Richard Lewis, Thomas Allen, Lorna Haywood, Michael Langdon, Josephine Barstow, Rosalind Plowright, Pauline Tinsley, Heather Harper—to name the most obvious, in no particular order.

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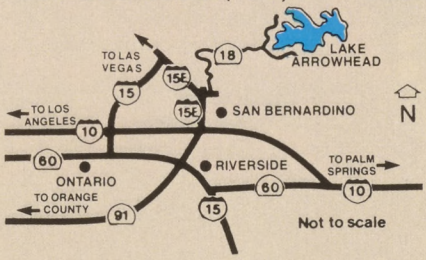

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ably shared the home stage with the greatest international artists of our time. It was at Covent Garden that Maria Callas enjoyed some of her most tumultuous triumphs. Covent Garden also was, for many years, a particularly happy home away from home for the likes of Boris Christoff, Hans Hotter, Kirsten Flagstad, Tito Gobbi and Sena Jurinac.

At one time or another, most of the other household-name world stars have at least passed by, as have some of the world's finest conductors: Carlo Maria Giulini, both Erich and Carlos Kleiber, Karl Boehm, Reginald Goodall, Rudolf Kempe, Otto Klemperer and Claudio Abbado, among them.

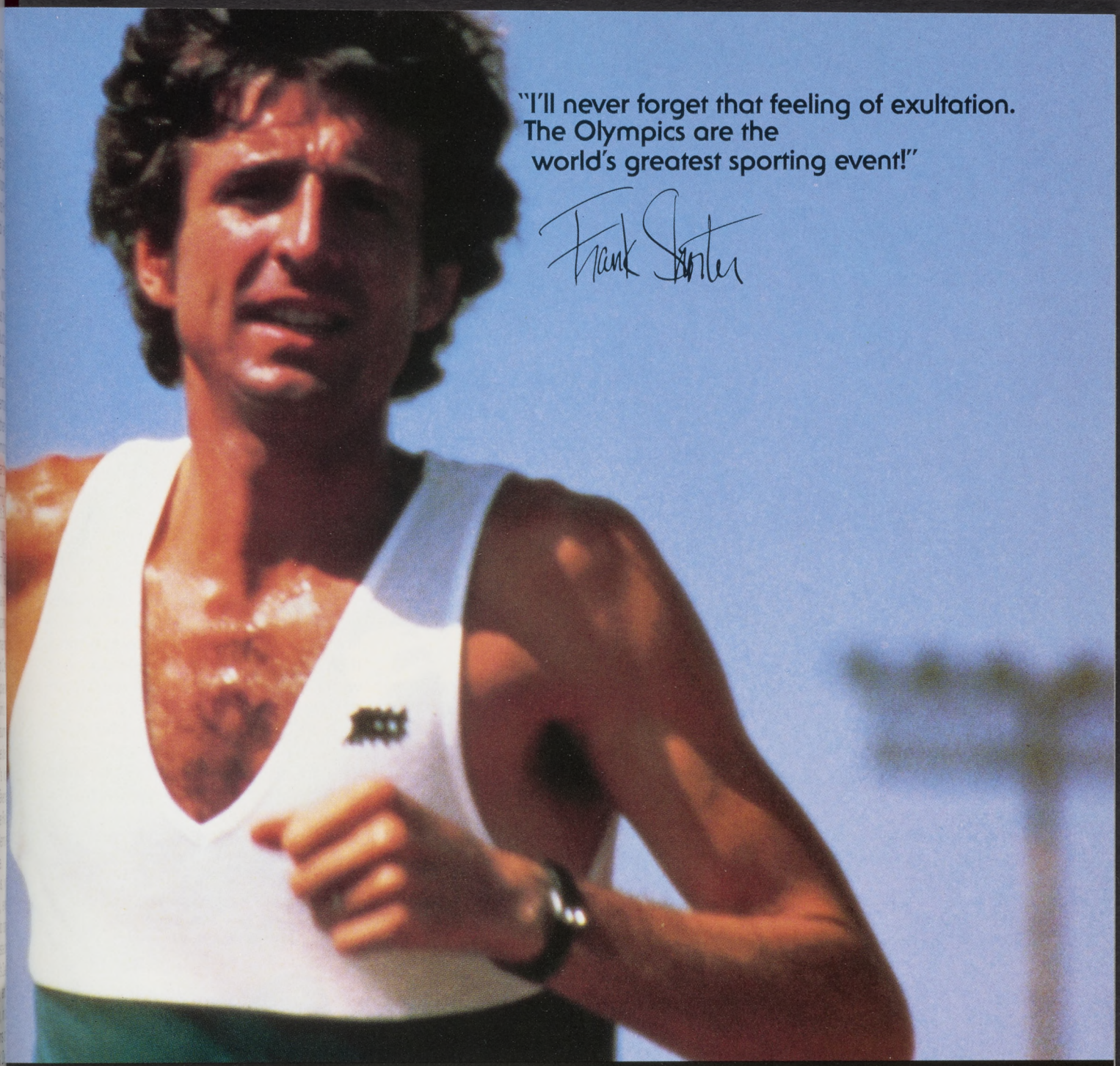
The company has demonstrated a serious conscience regarding its responsibility toward the contemporary British composer. Britten's *Billy Budd*—with the American baritone Theodor Uppman in the title role—had its premiere at Covent Garden, as did the same composer's *Gloriana*. Furthermore, the post-War company can take credit for the first performances of William Walton's *Troilus and Cressida*, Arthur Bliss' *The Olympians*, Ralph Vaughan Williams *Pilgrim's Progress*, Michael Tippett's *Midsummer Marriage*, *King Priam* and *The Ice Break*, Richard Rodney Bennett's *Victory* and Peter Maxwell Davies' *Taverner*, not to mention *We Come to the River*, a modernistic challenge by a German expatriate: Hans Werner Henze.

The Royal Opera has, in addition vouchsafed the time, energy and money in recent years to stage Berg's *Wozzeck* and *Lulu*, Shostakovich's *Katerina Ismailova*, Britten's *Death in Venice*, Janacek's *Jenufa*, and Schoenberg's *Moses und Aron*, in addition to momentous productions of Berlioz's *Les Troyens* and Strauss' *Die Frau ohne Schatten*, an especially inventive *Pelléas et Mélisande* and a genuinely futuristic *Ring* staged by Goetz Friedrich.

The Royal Opera House is blessed with excellent acoustics. It also happens to be an intimate house, by American if not by European standards, for grand opera.

The size of Covent Garden, moreover, may account for a singing and acting style predicated not just on good old British restraint but also on technical conditioning that suggests essential effects need not be blown up. In London, after all, crucial expressive devices do not require projection far into any wide open space.

Although British audiences go wild



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DONALD SOUTHERN

Jon Vickers in "Peter Grimes"

on cue over a Pavarotti and forget their manners in the process, just as audiences do everywhere from Adelaide to Zurich, the penchant for restraint usually can be felt on both sides of the London proscenium.

The Covent Garden public listens. It seldom greets an artist's entrance with bravos that might go against the musical grain, seldom interrupts arias with applause, hardly ever obliterates affecting orchestral postludes with premature clapping and cheering. When the legitimate moment for ovations arrives, however, the British operagoer is remarkably enthusiastic, and remarkably discerning.

Two of the three Olympic exports from Covent Garden this summer have already traveled extensively. *Die Zauberflöte,* a 1979 replica of the fanciful Munich Opera version staged by August Everding and designed by Jürgen Rose, has been seen in South Korea and Japan. *Peter Grimes,* in the stark, atmospheric, 1975 staging of Elijah Moshinsky, has been sent to La Scala in Milan as well as the Far East.

It all goes as planned, German-singing Mozart in Los Angeles will unite a British Tamino (the long-admired Stuart Burrows), a British Papageno (Thomas Allen, who recently scored a personal success in a Mahler program with the Los Angeles Philharmonic) and a British Sarastro (Robert Lloyd, remembered as the young Gurnemanz in Syberberg's eccentric *Parsifal* film) with an American Pamina (Helen Donath) and a Flemish Queen of the Night (Carla del Re, making her Royal Opera debut a long way from London).

Britten's tragic tale of alienation brings us two classic portrayals: the heroic, possibly definitive, Grimes of the Canadian tenor Jon Vickers and the crusty, sympathetic Balstrode of the beloved Welsh baritone, Sir Geraint Evans. The Olympic performances, not incidentally, will mark Sir Geraint's farewell to the operatic stage. The Irish soprano Heather Harper, remembered here for *Alceste* with the New York City Opera and appearances with the Philharmonic, sings Ellen Orford.

The new production of Puccini's *Turandot,* which inaugurates the Royal Opera visit here, actually will be seen by Los Angeles before its London opening, which is scheduled for September.

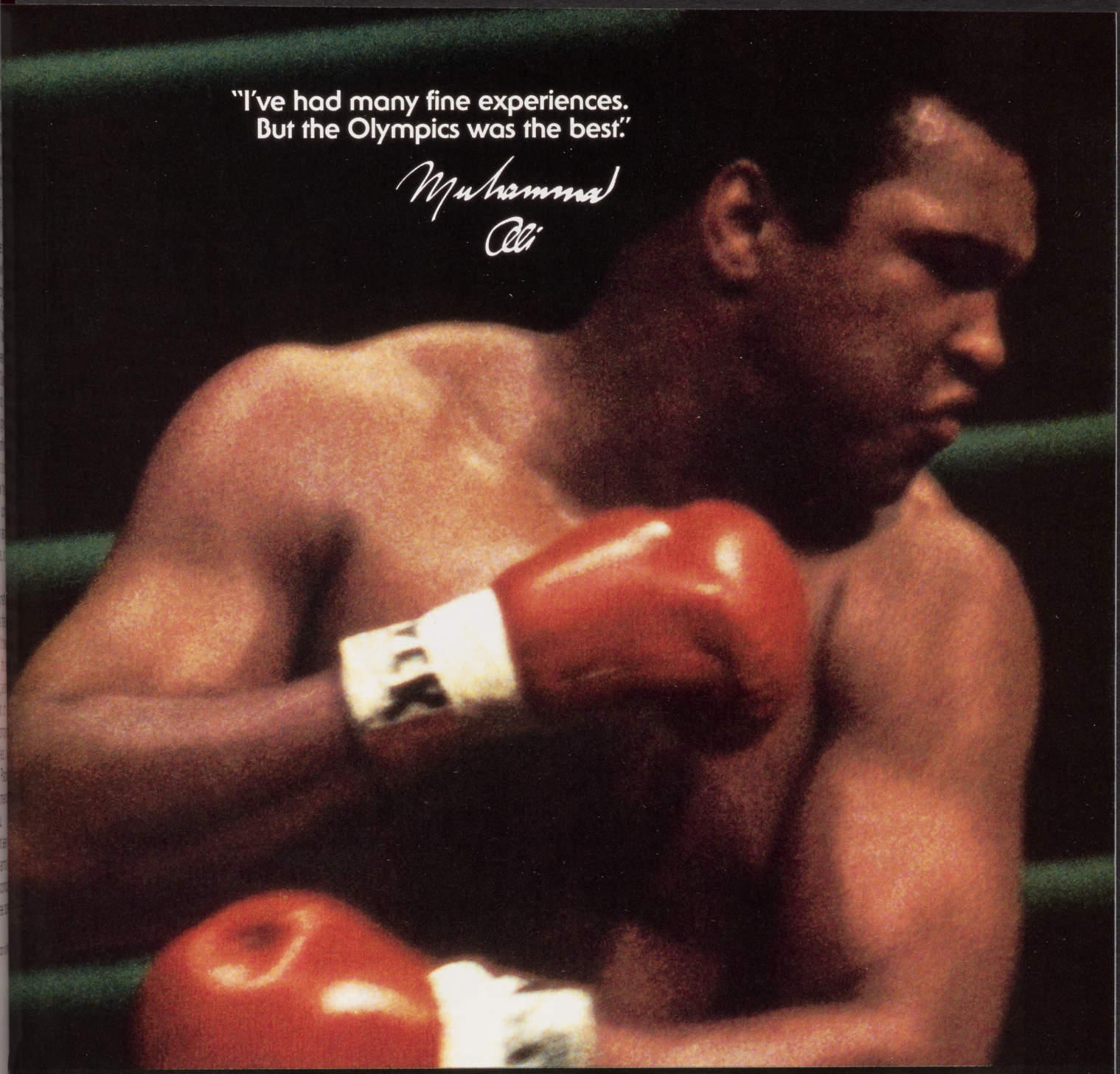
Originally, this *Turandot* was to have been a collaboration between the controversial Italian director Giancarlo del Monaco (son of the tenor, Mario del Monaco) and the designer Patrick Procktor. A reported conflict of conception has resulted in a change of plan, however, and now the direction will be in the equally controversial hands of Andrei Serban and the decor will be by Sally Jacobs, both making Royal Opera debuts.

Welsh soprano Gwyneth Jones will undertake the arduous title role for the first time in her career. It is worth noting that she will prepare the assignment with Dame Eva Turner, a definitive Covent Garden Turandot of the 1930s who, at 93, will accompany the company to Los Angeles. Jones' colleagues will include Placido Domingo as Calaf and the American soprano Leona Mitchell as Liu.

Sir Colin Davis, not seen here since a Los Angeles Philharmonic engagement in 1967, will conduct all 11 performances of all three operas. □

Sir Geraint Evans and Lady Evans with Sir John Tooley (right), General Director of the Royal Opera, in front of a bust of Sir Thomas Beecham

DONALD SOUTHERN



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Chamber Music-
A Festival of Winners

by Herbert Glass

Sequoia String Quartet

Perhaps the least publicized aspect of the Olympic Arts Festival is its seven-part chamber music component. And no wonder. Chamber music by its very nature and intent defies the sort of weighty hyperbole that accompanies symphony orchestra concerts or springs into being of itself in connection with the logistically complex and heavily populated art of opera.

Chamber music does not make a lot of noise. It is unsuited to vast spaces (and, concomitantly, large numbers of people). It is, on the surface, a small group of people—two at least, sometimes as many as eight—more often than not formally attired, seated in a tight knot, making more or less undemonstrative music (usually or stringed instruments) for what would by symphonic or operatic standards be a small audience. The only parts of the players' bodies visibly engaged are the hands and arms.

Yet what those bodily members are doing is the acme of serious music making, the ultimate test of the classically-trained musician's combined skill, intelligence and, most subtly, ability to live in close communion with a very few of his or her fellows. Chamber musicians are—must be—like-minded colleagues; not for them the free-wheeling self-expression of the solo virtuoso or the orchestra member's ability to hide his transgressions amid the tumult.

Chamber musicians have to agree with one other, and that does not come easily or naturally. Failure to think as one—or to give the impression of thinking as one—will quickly be spotted by the chamber music aficionado.

What chamber aficionados (and they are second only to opera lovers in the intensity of their devotion, although far less demonstrative) are experiencing is akin to the loftiest sort of athletic exhibition. The members of a string quartet are acrobats. The musical ensemble may not risk life and limb as does a quartet of aerialists, but the members of both groups are so dependent on their fellows that miscalculation can mean disaster.

Or, to bend the metaphor further, compare the chamber composition and its performance to a formal Olympic athletic activity: the finale of, say, a Haydn or early Beethoven string quartet to a relay race, the tune—or the runner's baton—being passed from one player to the other, at high speed. Drop either and Beethoven—or your team's position in the race—is in big trouble.

Another, less abstract point of contact between the arts festival's chamber music element and the athletic Olympics emerged as plans for the arts festival took shape: the emphasis on youth.

In a recent conversation, Dr. Mary-Ann Bonino, professor of music at Mount St. Mary's College in Los Angeles, an experienced concert impresario and co-producer of the Olympic Arts Festival chamber music series, informed me that the notion of featuring youthful winners of recent music competitions was present in the earliest discussions regarding the shape the Festival should take.

The Colorado String Quartet

According to Bonino, the "competition winners idea was the brainchild of Hope Tschopik, associate director of the Olympic Arts Festival. Hope thought it would ensure an element of freshness since these would be relatively unknown artists, at the beginning of their careers and, by the terms of the competitions, all under the age of 30.

"We looked at various chamber music competitions—international competitions, mind you, open to contestants from all nations, like the Olympic games themselves—held no further back than early 1983, so the winners were unlikely to be overexposed by the time the arts festival rolled around. Our interest, after all, is in showcasing the future."

(continued)

DOROTHEA VON HAEFTEN

Guarneri String Quartet

Among the competition medalists whose names are available (the Naumburg and Coleman competitions, whose winners will be heard on June 4 and 7, respectively, had not as yet been held at this writing) we have first—on June 14—a pair of Americans, the violin and piano duo of Peter Matzka and Teresa Turner-Jones. Unfamiliar names? Well, so at one time were the names of some the their predecessors as winners of the Munich International Music Competition: pianist Christoph Eschenbach, soprano Jessye Norman, trumpeter Maurice Andre, oboist Heinz Holliger, the Tokyo String Quartet.

Making its American debut (June 18) at the Arts Festival will be an Austrian-based group three of whose members have been performing together since earliest childhood, which should guarantee a considerable degree of interpretive unanimity. The Hagen Quartet—three siblings named Hagen from Salzburg and a young lady from Venezuela named Bik—have a combined age approaching 90, with the youngest member, cellist Clemens Hagen, three-plus years away from being served (legally) his first drink at a Los Angeles bar.

The Hagen Quartet took first prize last summer at the Evian, France, String Quartet Competition just weeks after taking a second at the Banff, Canada, International Competition. The first-prize winner at Banff was the Colorado String Quartet which, not at all coincidentally, also appears at the Olympic Arts Festival.

The members of the Colorado Quartet—who, like their colleagues at the Festival are experienced, albeit young, professionals, in no sense rank beginners—formed their ensemble in 1976 and currently, in addition to touring, serve as teaching assistants to the Juilliard String Quartet at the Juilliard School in New York. In addition to giving their own program on June 25, the Colorado will be heard in conjunction with the Sequoia String Quartet on the June 28 closing chamber music event of the Olympic Arts Festival.

When asked about the participation in the Festival of two such seasoned—if hardly greybearded—ensembles as the Guarneri Quartet (June 11) and the Sequoia, MaryAnn Bonino offered the following: "Aside from the fact that their experienced professionalism is welcome under any circumstances, both groups are here as 'representatives'. By which I mean that the Guarneri is considered by many—around the world—to be America's flagship quartet. So who better to represent the host country of the 1984 Olympics? And who better than the Sequoia, which is in residence at the California Institute of the Arts, and rapidly gaining a large following here and abroad, as representative of Los Angeles, host city of the Olympics?"

The repertory being presented by these various groups was a final topic of discussion with Dr. Bonino. She cited the procedure whereby the ensemble sends to the individual in charge of booking a number of different programs it has been playing or is in the process of "working up"; on rare occasions, the performers will send a repertory list from which the concert presentor can construct a program. The latter was the case with the Matzka/Turner-Jones duo.

"For the Olympic Arts Festival, we tried to choose programs that best exhibited the performers' strengths and specialties," Bonino noted. "The balanced program is always the ideal, that is, a concert including works from the major composers of the 18th, 19th and 20th centuries—excepting the case of the Guarneri, where our idea had always been to present an all-Beethoven evening. In addition, we wanted a sampling of American music, thus the Charles Ives sonata from Matzka and Turner-Jones and the West Coast premiere of Ezra Laderman's new quartet by the Colorado. And then there probably will be some American music from the Naumburg and Leventritt winners."

"But above all," she concluded, "we were after good music." And that we shall undoubtedly have, in abundance.

Peter Matzka and Teresa Turner-Jones

The Hagen Quartet

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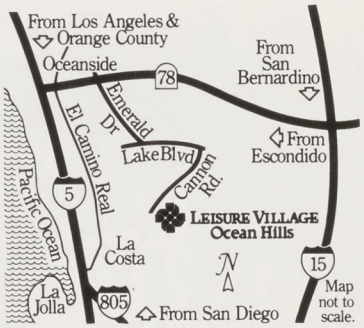

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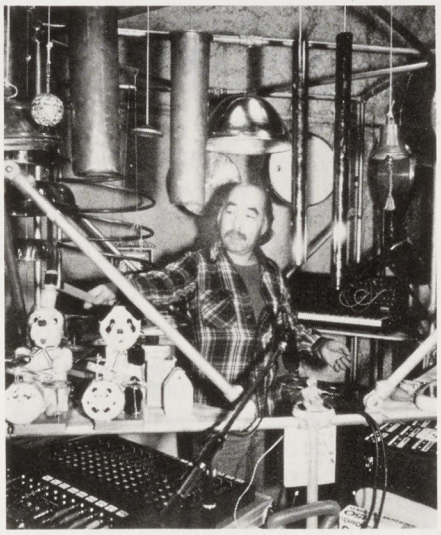
Contemporary Music-Rebirth through Technology

by Daniel Schillaci

As everyone knows, the current Olympics happens to fall in the ominous year 1984. Nothing in the realm of music fills the average audience with more of a sense of Orwellian horror than the "new music," more specifically that of the avant-garde variety, *most* specifically electronic, and other kinds of technologically oriented music.

Probably everyone has had at least one or two experiences justifying this sense of horror—experiences in which the music one encountered was more bizarrely arcane than accessible, more motivated by an impulse to show off the latest piece of equipment than by the desire to make a real artistic statement. The Olympic Contemporary Music Festival was designed to quell that sense of horror a little, if not to win people over completely. Says Morton Subotnick, composer at the California Institute of the Arts (CalArts), co-producer of the festival, "This is not a didactic event but a feast of incredible diversity to show what the mind and imagination can do when inspired by the use of up-to-the-minute tools. We're breaking the stereotype that today's avant-garde is interested only in experimentation for its own sake. The technological era is not the end of a musical tradition but a rebirth."

One of the common fears which Subotnick, a pioneer in the field for at least 20 years, dismisses out of hand is that technological tools somehow will replace acoustic instruments. "Acoustic instruments are just fine the way they are. When the clarinet was invented, it didn't replace other instruments. In the same way, the synthesizer should be considered just another instrument, albeit a strange one by virtue of the fact that it constantly reshapes itself into a limitless number of sound-forms. Without necessarily knowing it, the man on the street already is familiar with the new instrument; it's the thing which makes those funny sounds on commercials and in one out of every three movie scores. What the man on the street probably



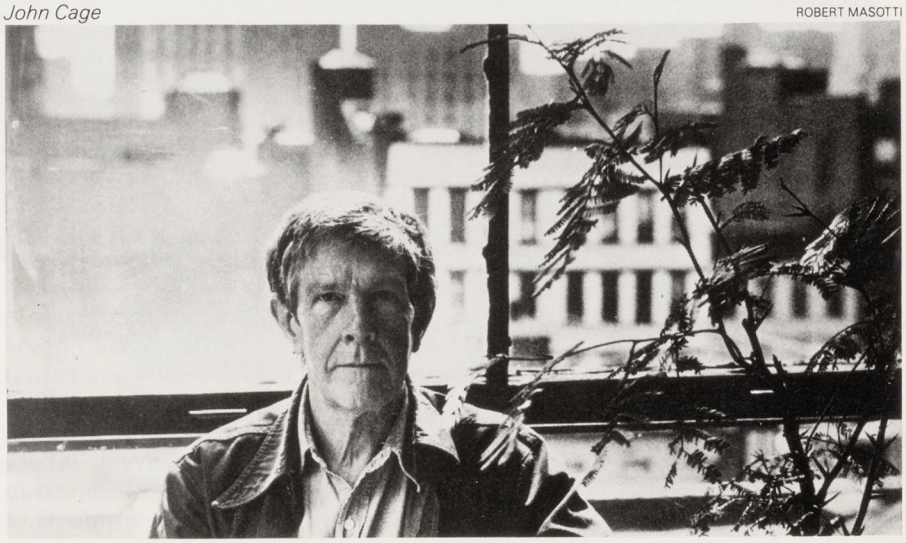
Nobuo Kubota of CCMC/Toronto

doesn't know are the ways in which serious composers have been coming to grips with the synthesizer's potential outside the commercial realm, as a fine art medium. And it is not limited to the synthesizer: It includes a wide range of electronic technology."

The week-long contemporary music component of the Olympic Arts Festival did not start by trying to give a comprehensive picture of that potential, comments project director Frans van Rossum, Dean of the School of Music at CalArts, "but somehow it manages to do a pretty good job of it anyway. Those who attend every event will be exposed to a broad range of styles—most of them American but in an international context. Included are works by Charles Dodge, a leading exponent of speech-song in the United States, perhaps in the world; Roger Reynolds, a major composer of computer music on the West Coast working at the University of California, San Diego; Sal Martirano, a composer who emerged from the post-Webern school and who added '50s and '60s jazz elements to his work; Rhys Chatham, one of the younger generation of composers who classicizes elements of punk music much the same way Stravinsky classicized rags; and Subotnick himself, whose picturesque scores are no more fearsome than children's fairy tales. In addition, there's the appearance by CCMC, the Canadian avant-garde improvisation ensemble and two evenings of concerts by the Los Angeles Philharmonic New Music Group of works created at IRCAM (Institut de Recherche et de Coordination Acoustique/Musique), the Paris institute started by Pierre Boulez which is the most important laboratory for electronic research in the world."

"Then there are the two 'grand old men'—John Cage and Karlheinz Stock-

John Cage ROBERT MASOTTI



KOJI TAKEI

Morton Subotnick

hausen," van Rossum continues. "Cage is represented by his *Variations IV.* How can you not love a piece which is written for any number of players, any sounds or combinations produced by any means? At its premiere in 1964 at the Los Angeles County Museum of Art it created something of a scandal. We'll see if history repeats itself. The Stockhausen—*Sternklang*—is the ultimate festival work. It was premiered in Berlin in 1971. The next year it was done at the Munich Olympics. The last time was in Paris in 1975, and it has always been well-received. *Sternklang* is easily enjoyable, meditative music; it's close to the emotions, grandiose, and beautiful. It's to be done ideally in a park on a balmy night under a starry sky and a full moon. The whole thing is *very California.*"

Stockhausen is responsible for the classic work of the early electronic period, *Gesang der Jünglinge* ("Song of the Youths," 1956), a powerful mix of voices and electronics accomplished mostly by cutting and splicing. With the tone of a proud scientist, Stockhausen announced back then that, "The elementary conditions necessary for composition with electronic means have been worked out. We have created prototypes in sound: We have grasped the essence of what is to be learned from these prototypes . . ."

The conditions may have been crude by today's standards, but Stockhausen's comment is symptomatic of the wide-ranging excitement felt in Europe at the time. Almost every composer made a piece or two. Most of the electronic experimentation took place through subsidization by European radio stations—for instance, the one in Paris and the one in Cologne, the latter started by Stockhausen's mentor, Herbert Eimert. A studio in the Netherlands appeared, sponsored by the Philips Corporation and one in Milan was begun by composers Bruno Maderna and Luciano Berio. In the United States, the Electronic Music Center, a joint venture of Columbia and Princeton universities, was unveiled.

A half generation later, groups of younger American composers started their own studios. One in Ann Arbor, Michigan was begun by Robert Ashley and Gordon Mumma and the San Francisco Tape Center by Subotnick, Pauline Oliveros, and Ramon Sender. *Newsweek* music critic Alan Rich, who was active in the Bay Area in the '60s, remembers the way the San Francisco Tape Center flourished under the conservative eye of the good bourgeois Darius Milhaud, who was an avid supporter, despite his horror at much of what was being done there.

"The Tape Center: It was like an idealized CalArts in microcosm," wrote Rich in a story in *CalArts Today.* "It was the first place where someone played with the kind of color projections that later became the great light shows at the Fillmore East and West, where composers and filmmakers learned to experiment with the pure elements of the artistic language: with sound and shape and timbre and movement. Its composers are all refugees from the San Francisco Conservatory in its stuffier days. Mort and his pals had put on a noise concert, with tapes and brake drums and old trolley cars and huge metal springs, wonderful to bang on. It got them kicked out of school. The Tape Center was the haven for everything at the outer edges of the arts. There was a conspiracy, in which even the critics took part, to keep the address a secret from the general public, because the cops would be sure to raid the place for drugs, even though there weren't any."

The real revolution in the last decade and a half has been the advent of inexpensive equipment, so that by the late '60s, there were more than 400 studios across the country. No one could have predicted this 10 years earlier. Says Subotnick, "as the equipment gets cheaper and cheaper, we will see more and more people being able to process highly sophisticated ideas in their own homes, freeing them from the necessity of going into institutional spaces to work. The other thing that will happen is that the language of the computer will become so sophisticated that we'll have a paper and pencil technology. In other words, you will be able to write what you want on the page (which is essentially what we've been doing all along), have it crystallized and reproduced in sound in a matter of seconds."

Does this mean the world will be overrun by a new breed of instant-composer? "Hardly," Subotnick answers, "but what it does mean is that more people will be familiar with computers and less frightened by them. □

Rhys Chatham STEPHANIE CHERNIKOWSKI

Karlheinz Stockhausen ROBERT SCHLINGEMANN

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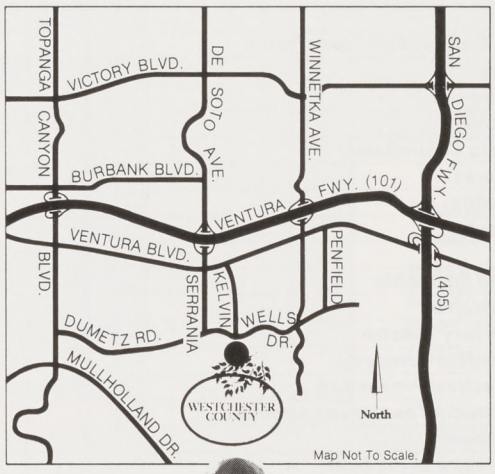

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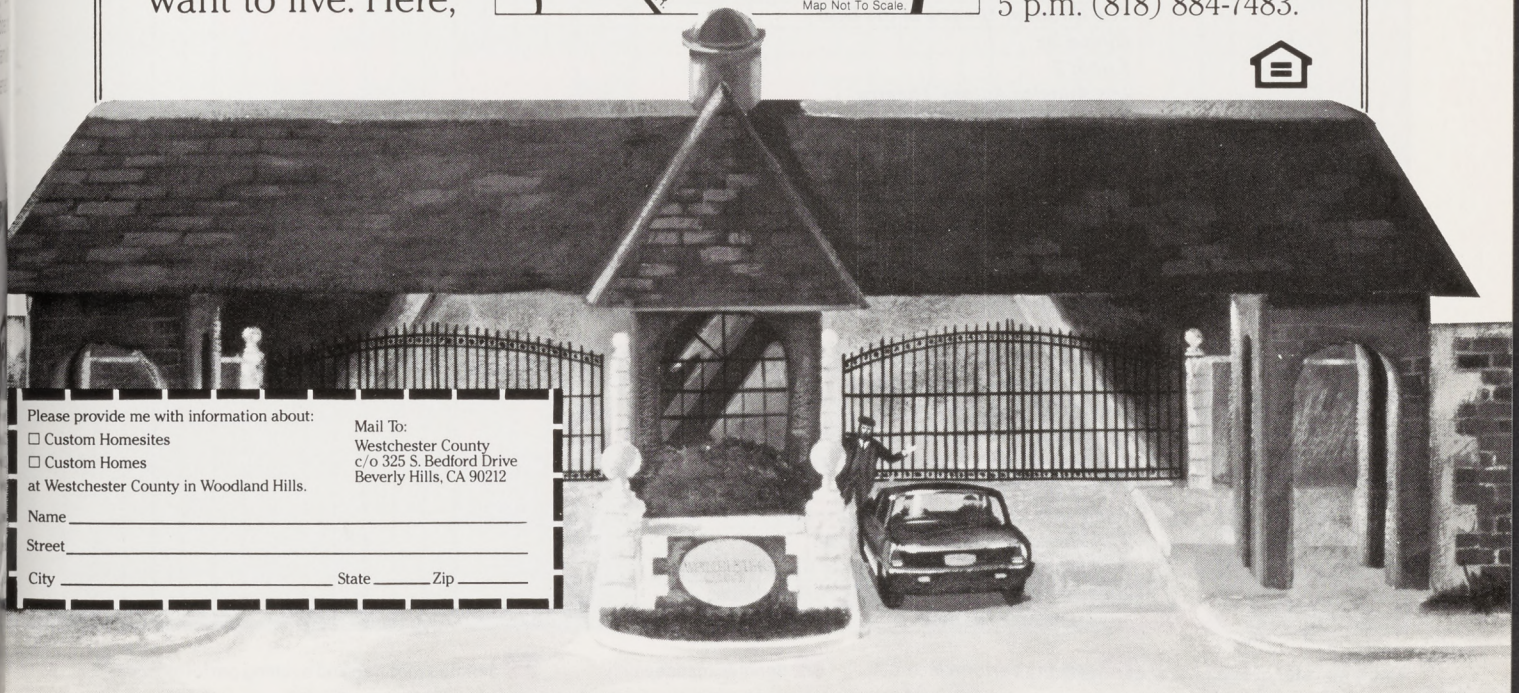

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Calendar of Performing Arts

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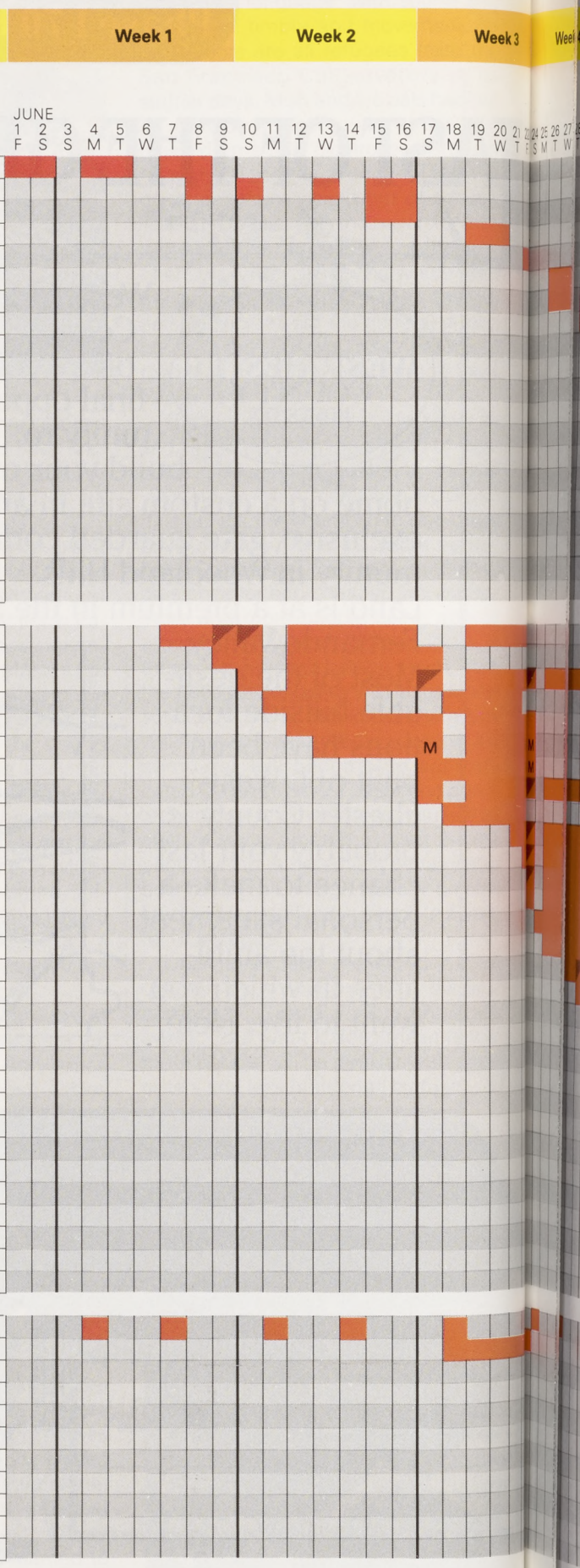


Dance

- Pina Bausch Wuppertaler Tanztheater
- California Dance Festival
- The Feld Ballet
- Lewitzky Dance Company
- Royal Winnipeg Ballet
- London Contemporary Dance Theatre
- Kodo
- Aman Folk Ensemble
- Merce Cunningham Dance Company
- Korean National Dance Company
- Sankaijuku
- Groupe Emile Dubois
- Ballet Folclorico de Guadalajara
- Nikolais Dance Theatre
- Les Ballets Africains
- Bugaku: Treasures from the Kasuga Shrine
- San Francisco Ballet
- American Tap
- Twyla Tharp Dance
- Dance Theatre of Harlem

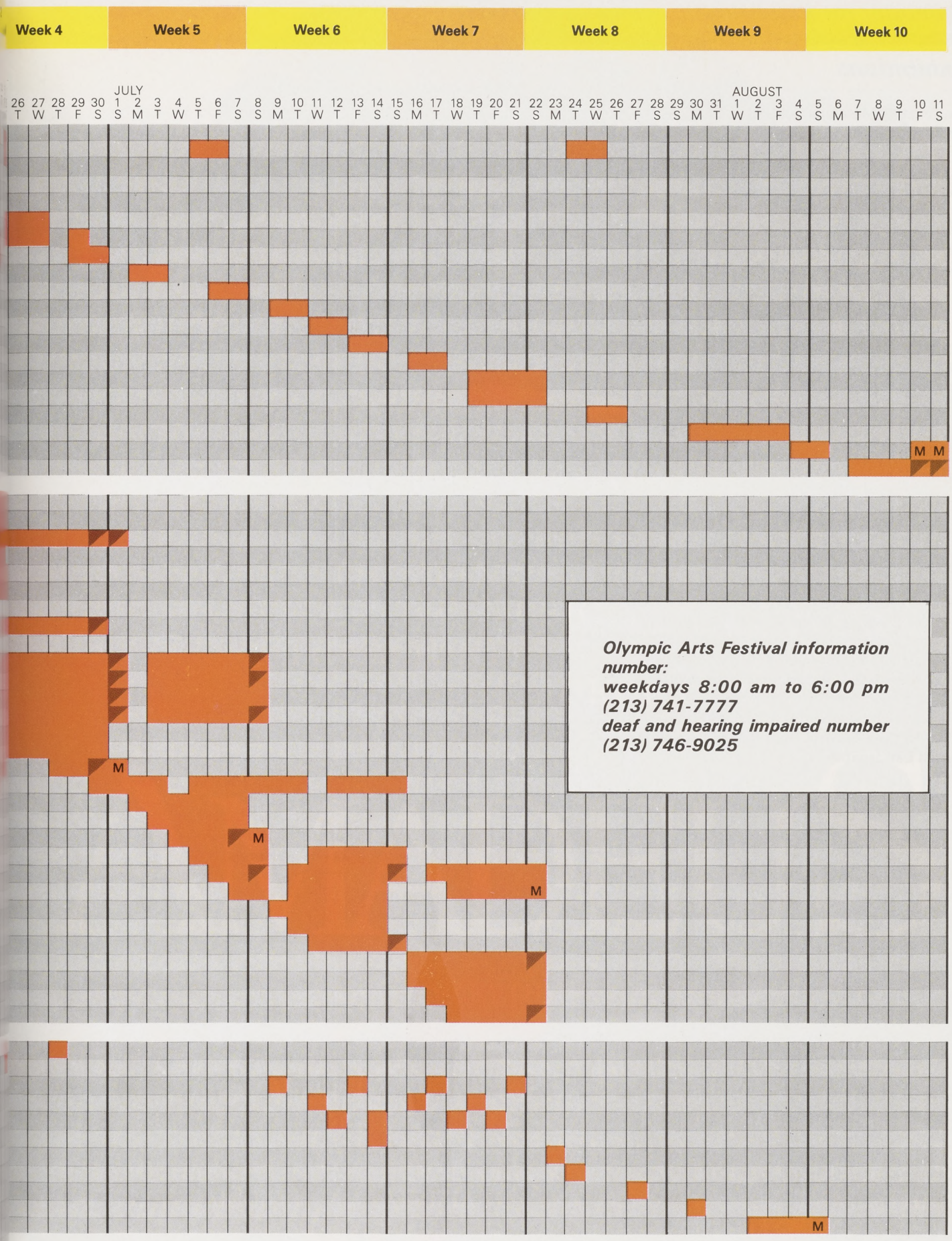
Theatre

- Royal Shakespeare Company
- Nightfire
- Center Theatre Group/Mark Taper Forum
- The Groundlings
- Room for Theatre
- Le Théâtre du Soleil
- Carlo and Alberto Colombaioni
- L.A. Theatre Works
- Waseda Sho-Gekijo
- The Victory Theatre
- The Cast
- Odyssey Theatre Ensemble
- Actors for Themselves
- American Repertory Theatre
- The Negro Ensemble Company
- An Epidaurus Festival Production
- The Ensemble Studio Theatre Los Angeles
- Radeis International
- The National Theatre of the Deaf
- Circus Oz
- Cricot 2
- Los Angeles Actors' Theatre
- Piccolo Teatro di Milano
- Grupo de Teatro Macunaíma
- Teatro Taller Epico de la UNAM
- The China Performing Arts Company
- Théâtre Sans Fil of Montreal, Quebec
- Antenna Theatre
- De Mexicaanse Hond
- Goodman Theatre/Flying Karamazov Brothers

Music & Opera

- Chamber Music Festival
- Contemporary Music Festival
- The Royal Opera: Turandot
- The Royal Opera: Peter Grimes
- The Royal Opera: Die Zauberflöte
- Olympiad of Popular Music
- The Great Olympics Jazz Marathon
- The Westminster Abbey Messiah
- Prelude to the Olympics: A Gala Concert
- Classic Pops at the Bowl/L.A. Philharmonic
- Olympic Jazz Festival

evening performance — M denotes matinee *only* — denotes matinee and evening performances



Olympic Arts Festival information number:
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(213) 741-7777
deaf and hearing impaired number
(213) 746-9025

Please check schedule for curtain times.

Calendar for Exhibitions, Festivals and Film

Exhibitions

Los Angeles Memorial Coliseum June 1
Dedication of Robert Graham's Olympic Gateway

Los Angeles County Museum of Natural History Jun 8–Oct 14
The Games of the Xth Olympiad

City of Los Angeles, Office of the Mayor (exhibited at Rotunda, City Hall and Central Library) Jun 1–Aug 31
Los Angeles...Legacies of the 1932 Olympic Games

Museum of Contemporary Art Jun 1–Aug 12
In Context

Fisher Gallery, USC Jun 2–Aug 12
California Sculpture Show

Craft & Folk Art Museum (CAFAM) Jun 5–Aug 19
Masks in Motion

ARCO Center for Visual Art Jun 5–Jul 21
Robert Graham: Studies for the Olympic Gateway

Pacific Asia Museum Jun 27–Dec 30
Kahurangi: Treasures from New Zealand

The University Art Museum, UCSB Jun 20–Aug 5
Olympic Rowing: Integrity and Tradition

Santa Barbara Museum of Art Jun 22–Aug 26
Art of the States: American Works After the '60s

L.A. County Museum of Art (LACMA) Jun 28–Sept 16
A Day in the Country: Impressionism and the French Landscape

Los Angeles Institute of Contemporary Art (LAICA) Jun 30–Aug 14
Australia: Nine Contemporary Artists

Newport Harbor Art Museum Jun 28–Sept 9
Action/Precision: The New Direction in New York, 1955–60
The Figurative Mode: Bay Area Painting, 1955–65

Museum of Cultural History, UCLA Jul 17–Aug 19
The Mosaic Image: The First 20 Years of the Museum of Cultural History

Japanese American Community & Cultural Center Jul 19–Aug 26
Bugaku: Treasures from the Kasuga Shrine

Museum of Contemporary Art (MOCA) Jul 21–Jan 1
Automobile and Culture

Los Angeles Municipal Art Gallery, Barnsdall Park Jul 22–Aug 26
Art in Clay 1950s–1980s in Southern California

Los Angeles Municipal Art Gallery, Barnsdall Park Jul 22–Aug 26
Carlos Almaraz: A Survey Exhibition

Pasadena Center Conference Bldg. Jul 25–Aug 12
Olympic Philatelic Exhibition: OLYMPHILEX

California Museum of Afro-American History and Culture Jul 22–Jan 15
The Black Olympians: 1904–1984

ARCO Center for Visual Art Jul 31–Sept 22
Los Angeles and the Palm Tree: Image of a City

Museum of Contemporary Art Dec, 1984
1984 Olympic Photographic Commission

Various Freeway Sites
Brockman Gallery Productions
Olympic Mural Project

Tujunga Wash Flood Control Channel
Social and Public Arts Resource Center (SPARC)
The Great Wall of Los Angeles

Knapp Communications
Olympic Fine Arts Poster Series

Festivals and Film

Academy of Motion Picture Arts & Sciences Jun 29–Jul 2
Olympiad of Animation

Marina del Rey to Huntington Beach to Long Beach Jul 4
TOPSail '84 (Evening Aerial & Fireworks Display)

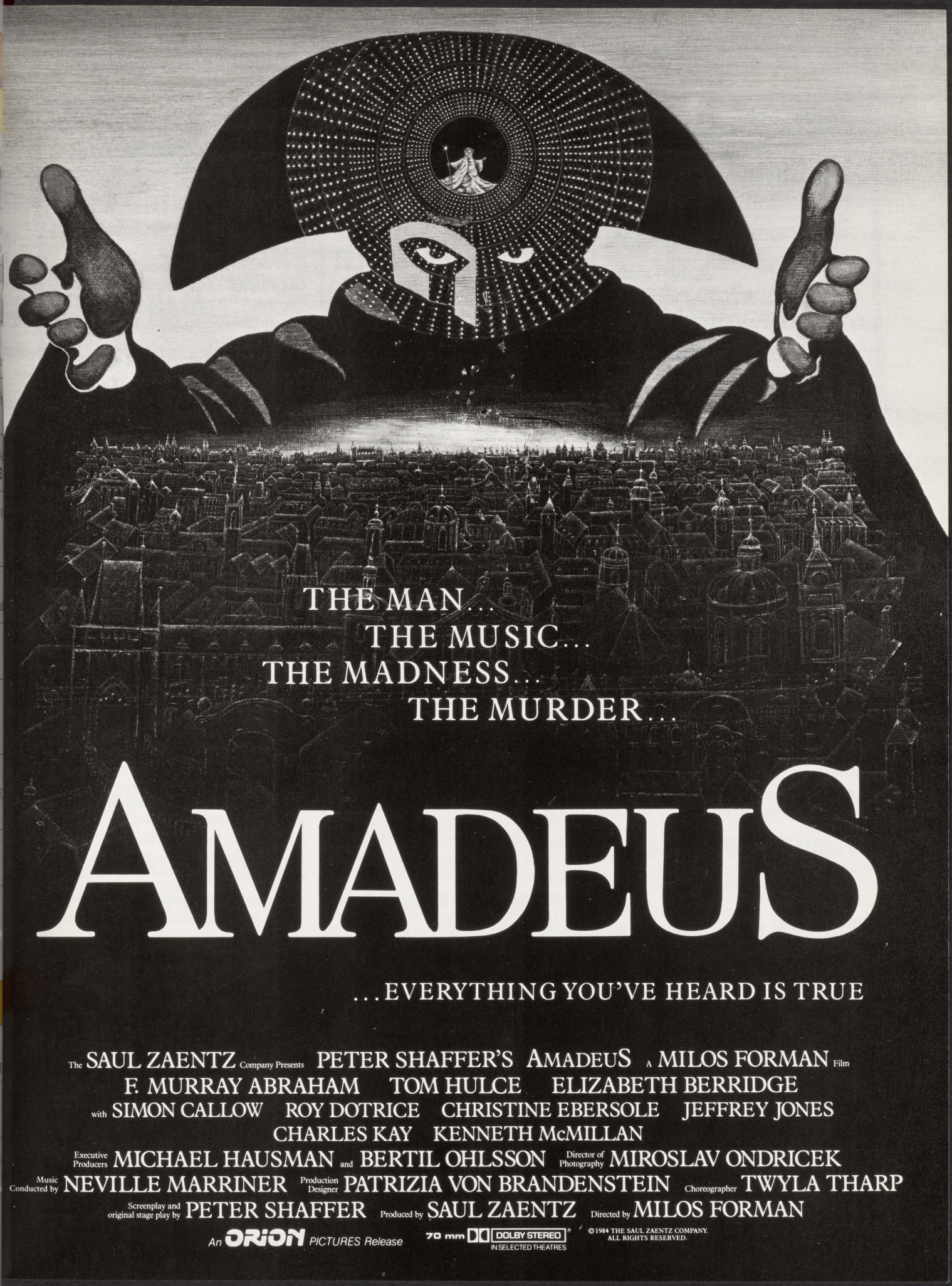
Los Angeles International Film Exposition Jul 5–20
FILMEX '84

The Huntington Library—Art Gallery—Botanical Gardens Jul 6, 7
A Japanese Festival

American Film Institute Campus Jul 12–15
National Video Festival Olympics Screening

Plaza de la Raza Jul 14, 15
Plaza de la Raza Folklife Festival

Craft and Folk Art Museum at Pan Pacific Park Jul 20, 21, 22
International Festival of Masks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Olympic Arts Festival Los Angeles 1984

June 1 – August 12, 1984

Arts Festival Venues

Performing Arts

Beverly Hills High School Pool
241 South Moreno Drive
Beverly Hills

The CAST Theatre
804 North El Centro Avenue
Hollywood

The Ensemble Studio Theatre
839 South Grand Avenue
Los Angeles

John Anson Ford Theatre
2580 Cahuenga Boulevard East
Los Angeles

The Groundlings Theatre
7307 Melrose Avenue
Los Angeles

Hollywood Bowl
2301 North Highland Avenue
Los Angeles

Japanese American Cultural and Community Center
Japan America Theatre
244 South San Pedro Street
Los Angeles

Los Angeles Actors' Theatre
1809 North Oxford Avenue
Los Angeles

Mark Taper Forum
Los Angeles Music Center
Temple Street and Grand Avenue
Los Angeles

Matrix Theatre
7657 Melrose Avenue
Los Angeles

Odyssey Theatre
12111 Ohio Avenue
Los Angeles

Pasadena Center Conference Building and Pasadena Civic Auditorium/Theatre
300 East Green Street
Pasadena

Dorothy Chandler Pavilion
Los Angeles Music Center
First Street and Grand Avenue
Los Angeles

Room for Theatre
12745 Ventura Boulevard
Studio City

Rose Bowl
1001 Rose Bowl Drive
Pasadena

Shrine Auditorium
665 W. Jefferson
Los Angeles

Television Center, Studio 9
846 North Cahuenga Boulevard
Hollywood

University of California, Los Angeles
405 Hilgard Avenue
Los Angeles

The Victory Theatre
3326 West Victory Boulevard
Burbank

Exhibitions

ARCO Center for Visual Art
ARCO Plaza
505 Flower Street
Los Angeles

California Museum of Afro-American History and Culture
Exposition Park
700 State Drive
Los Angeles

Central Library/City of Los Angeles
630 West Fifth Street
Los Angeles

City Hall Rotunda & Bridge Gallery
200 North Spring Street
Los Angeles

Craft and Folk Art Museum
5814 Wilshire Boulevard
Los Angeles

Fisher Gallery
University of Southern California
823 Exposition Boulevard
Los Angeles

Japanese American Cultural and Community Center
Goerge J. Doizaki Gallery
244 South San Pedro Street
Los Angeles

Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles

Los Angeles County Museum of Natural History
900 Exposition Park
Los Angeles

Los Angeles Institute of Contemporary Art
2020 South Robertson Boulevard
Los Angeles

Los Angeles Memorial Coliseum
Exposition Park
Los Angeles

Los Angeles Municipal Art Gallery
Barnsdall Park
4804 Hollywood Boulevard
Los Angeles

Newport Harbor Art Museum
850 San Clemente Drive
Newport Beach

Pacific Asia Museum
46 North Los Robles Avenue
Pasadena

Santa Barbara Museum of Art
1130 State Street
Santa Barbara

The Temporary Contemporary
Museum of Contemporary Art
152 North Central Street
Los Angeles

University Art Museum
University of California, Santa Barbara
(off Highway 101) Santa Barbara

Frederick S. Wight Art Gallery
University of California, Los Angeles
405 Hilgard Avenue
Los Angeles

Film and Festivals

Academy of Motion Picture Arts and Sciences
Samuel Goldwyn Theatre
8949 Wilshire Boulevard
Beverly Hills

American Film Institute
2021 North Western Avenue
Los Angeles

The Huntington Library
Art Gallery, Botanical Gardens
1151 Oxford Road
San Marino

Pan Pacific Park
7600 Beverly Boulevard
Los Angeles

Plaza de la Raza
Lincoln Park
3540 North Mission Road
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The Great Wall of Los Angeles
Tujunga Wash Flood Control Channel
Coldwater Canyon Boulevard between
Oxnard Street and Burband Boulevard

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MARTHA RAYE
AUGUST 29, 30, 31
SEPT. 1, 2
$18.50/16.50/10.00

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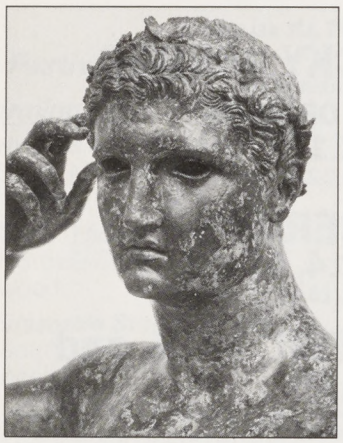

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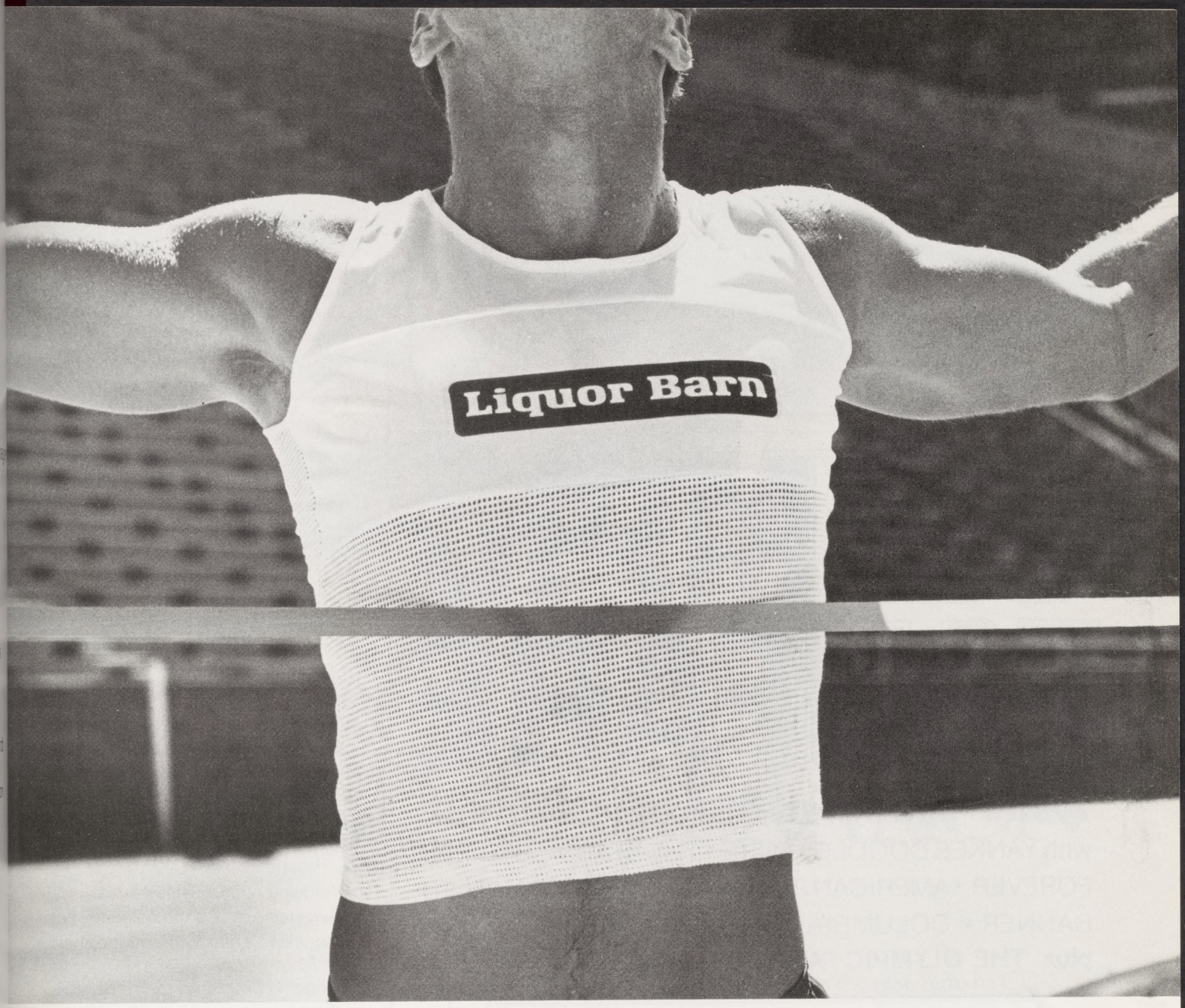

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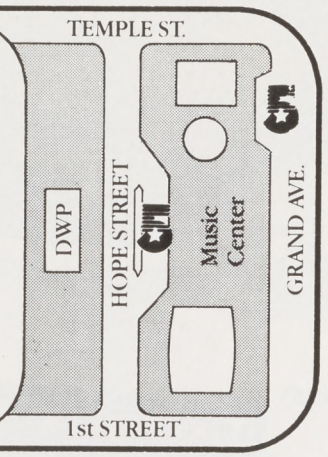

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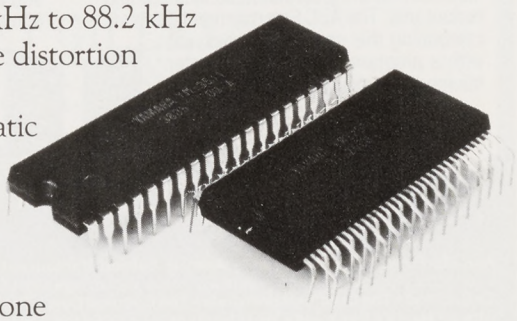

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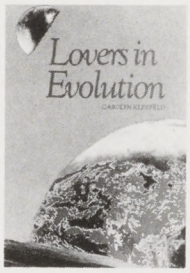

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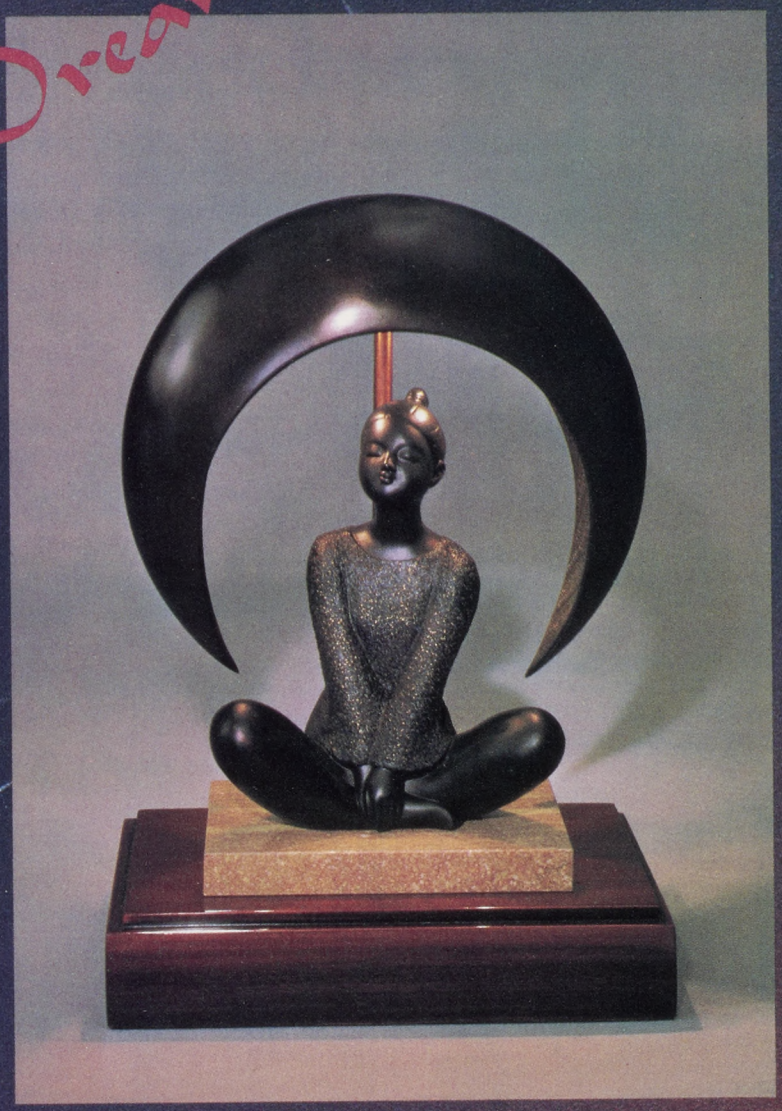

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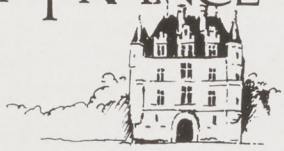

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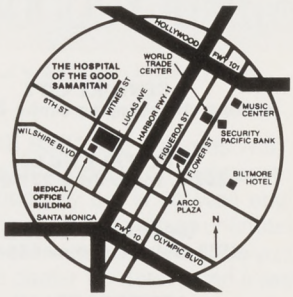

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*Motor Trend, March 1984 **EPA est. 21 mpg. 28 mpg hwy. Use "est." mpg for comparison. Mileage varies with speed, trip length, weather. Actual hwy. mileage will probably be less.

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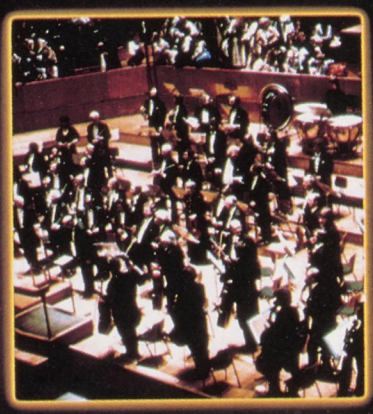

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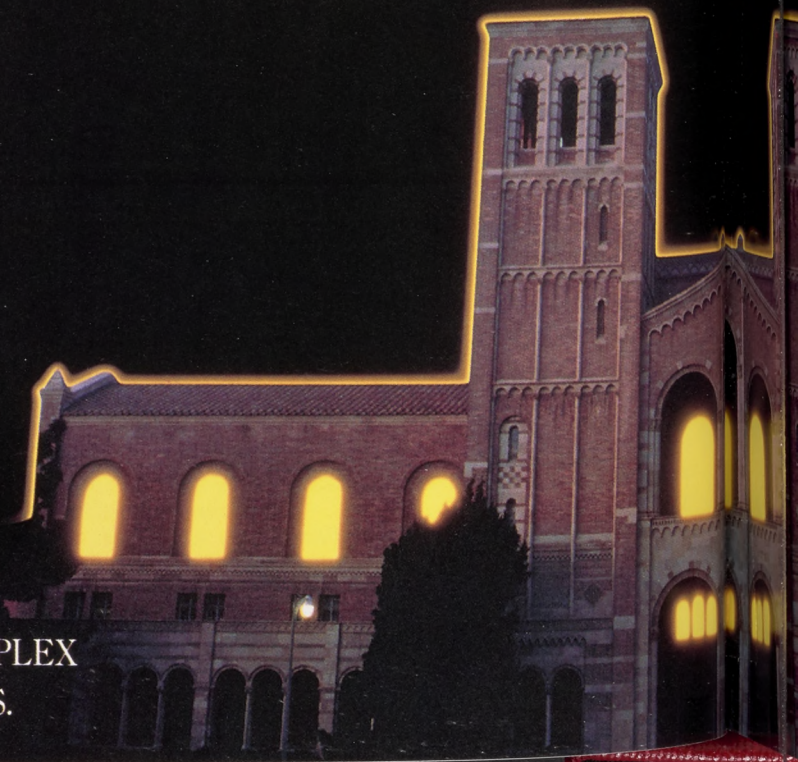

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